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# Musical Courier

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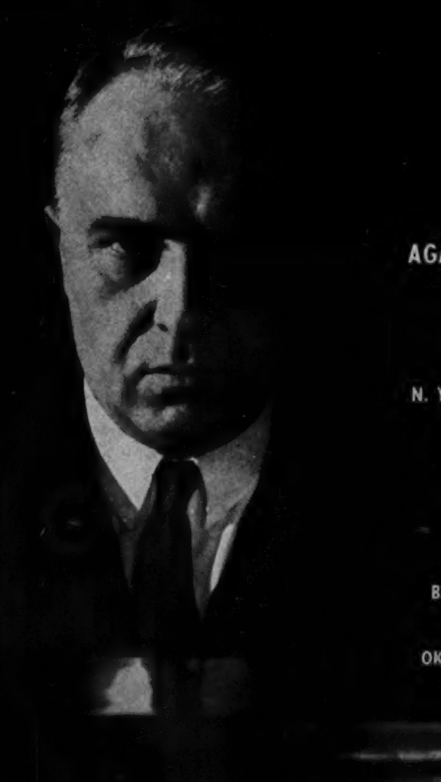

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Vol. CXXVII, No. 3
Whole No. 3065

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February 1, 1943
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*L. A. Daily News, Mar. 2, 1942*

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**Boston - Jordan Hall -
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**New York - Town Hall -
March 17, 1943**

| | |
|---|---|
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**Worcester** *Sunday Telegram, Oct. 11, 1942*

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**Cincinnati,** *The Enquirer, Nov. 7, 1942*

"Celebrated pianist in brilliant concert before large audience . . . . Is admitted one of the most skillful exponents of Bach among contemporary pianists."
**Wheeling,** *Intelligencer, Nov. 20, 1942*

"Grainger music thrills Constitution Hall audience . . . . piano art provoked an ovation . . . . nor can any of his fellow pianists surpass his command of the utmost sonority."
**Washington,** *Times-Herald, Nov. 23, 1942*

*Photo by Morse*

"Thrills the largest audience ever to attend an El Paso symphony concert . . . . treated his listeners to an unexcelled exhibition of musicianship. His technique was marvelous. Taking it all in all, he performed as only Percy Grainger can."
**El Paso,** *Times, Dec. 29, 1942*

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# MUSICAL COURIER

An International Journal, Established 1880

Whole No. 3065 NEW YORK, FEBRUARY 1, 1943 Vol. CXXVII—No. 3

# AUDIENCES GROW 10% - 20%, DESPITE ALL HANDICAPS; MORE COURSES CREATED BY NEW LOCAL SPONSORS

## Demand for Opera Throughout Nation Proves a Surprise

### Throngs Greet Touring Companies in All Cities—Metropolitan's Head Hails New Operatic Expansion

By **RUSSELL KERR**

AN UNPRECEDENTED demand for operatic performances, not only in smaller communities but also in major cities, is reported by managers of touring ensembles, who are already making plans to continue their operations through the summer months.

Wartime audiences are crowding auditoriums especially when old favorites as Aida, the operatic "twins," Trovatore, Rigoletto, Boheme and similar productions are announced, it is reported by all company heads. Productions both in the original language and in translated form are drawing large audiences.

With plans for the Metropolitan Opera Spring tour still undergoing changes, impresarios of the travelling companies are finding ready audiences. Boston and Baltimore have announced cancellations of the Metropolitan's annual visits.

H. Wendell Endicott, president of the Boston Opera Association, has stated that because the ban on pleas-

(*Please turn to page* 24)

## *MUSIC AS A WEAPON*

### *New Trends in the Nation's Changing Musical Scene*

*By*

**ALFRED HUMAN**

A civilized people mobilized for total war cannot always agree with the official pronouncements as to what is "non-essential" or "essential" in our Nation's war.

One type of officialdom would banish good music and shelve the arts and humanities for the duration as unnecessary and non-essential. Fortunately we have in our country some realists who are more informed about the role of music in modern warfare, and who speak their minds freely.

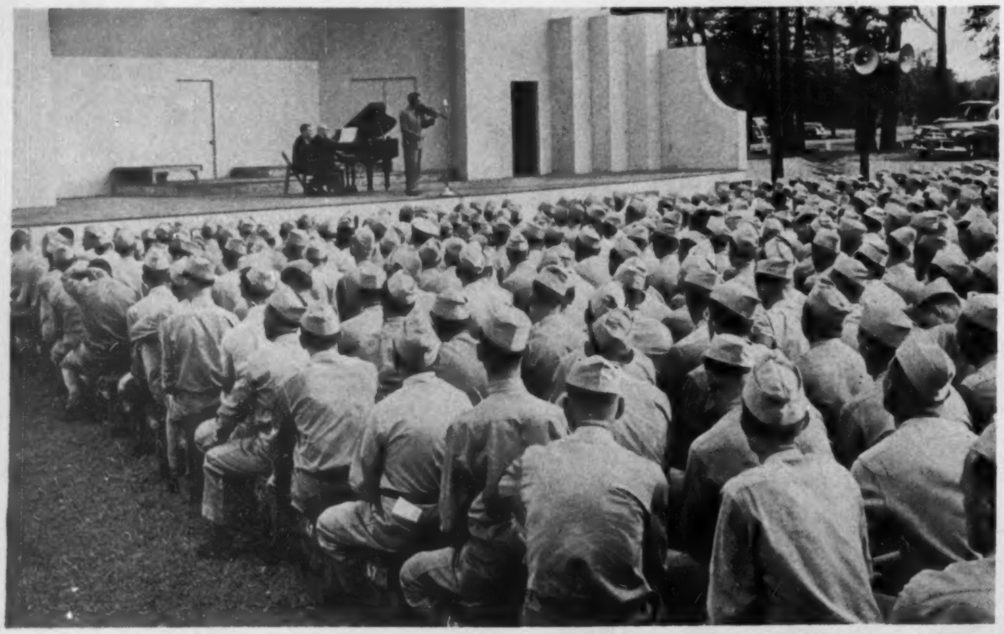
We say fortunately because in our own field the spokesmen of the art, professional, business and industrial elements of music have too often been silent, or timid and inarticulate against official ukase damaging to music and the public interest.

Only recently the voice of Lawrence Tibbett was raised courageously against one type of bureaucratic neglect; a few others have been heard. But music as a group is pitifully meek, weak and disorganized against untutored, indifferent officials. England, Russia and the other warring countries are more enlightened as to the utility of music. There are the lessons for us to study.

Officially, we have not accorded any recognition to music. As a matter of realistic practice, the people of our country are now themselves instinctively and rightly solving the problem.

In this issue we find evidence that the folk instinct for emotional release is multiplying musical events in most sections. This upsurge in the demand for music cannot, of course, be satisfied in all parts of the country because of conditions imposed by war needs, or because of the lack of official sympathy with a "non-essential" activity.

(*Please turn to page* 24)



MUSIC'S NEW AUDIENCE OF 1943.

Keen interest shown at Fort Monmouth, N. J., by a cross section of soldier listeners at a concert by Albert Spalding, typical of the vast new development of music in the United States forces.

Photo Courtesy USO-Camp Shows

## Managements See Gain in Bookings In Most Sections

### Chief Growth on the East and West Coasts—Midwest, South, Southwest Expand—Digest of Reports

By **HAROLD A. STRICKLAND**

WHILE PLANS for the 1942-43 musical season were started a year ago in many cases primarily on faith and hope, the remarkable growth of concerts and opera throughout the country during the war period has led national managers of artists to look forward confidently to an increase of from 10 to 20 per cent in activity during 1943-44.

Probably the best summation of the current outlook is made by Jack Salter, vice president of Columbia Concerts, Inc., and head of his own managerial bureau. According to Mr. Salter, the prediction of a year ago that more music would be needed "has come true."

Marks Levine, director of the National Concert and Artists Corporation's concert division supports this view and looks forward "with opti-

(*Please turn to page* 10)

## *West Coast Thrives After Dimout Lull*

By **RICHARD DRAKE SAUNDERS**

**Hollywood Bureau, Musical Courier**

*RICHARD D. SAUNDERS*

Music on the Pacific Coast has not been unduly affected by war conditions, and it appears safe to prophesy that concert bookings will remain normal. A few communities have been affected adversely, the most important being Los Angeles where the transportation problem is peculiar. Even here, concert plans are being laid on a "business as usual" basis.

The Hollywood Bowl season will be given, according to Mrs. Leiland Atherton Irish, executive vice-president of the Southern California Symphony Assn., which presents the annual Bowl concerts

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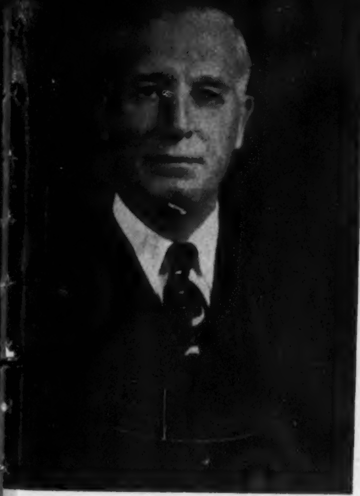
# *N. Y. Managers See "Victory Year"*



Greystone-Stoller Corp.

**ARTHUR JUDSON,**
President, Columbia Concerts, Inc.

← Progress Photo

**WARD FRENCH**

→ John Alfred Piver, Hollywood

**JACK SALTER**

Photo by Maurice Goldberg

**S. HUROK**

Photo by Toppo

**HORACE J. PARMELEE**

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**ANDRÉ MERTENS**

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**MARKS LEVINE**

**CHARLES L. WAGNER**

Photo by James Abresch

**ANNIE FRIEDBERG**

Photo by James Abresch

**RAY (top) and BELLE HALMANS**

**AUSTIN WILDER**

← **W. COLSTON LEIGH**

→ **WILLIAM L. STEIN**

James Abresch Photo

→ **ALBERT MORINI**

← **MICHAEL DE PACE**

# MANAGERS REPORT EXPANSION

(*Continued from page* 8)

mism" to the "immediate future of our musical life."

One of the outstanding developments of the current season has been the increase in interest in opera. Although two Eastern cities, Baltimore and Boston, have had to cancel proposed visits next year by the Metropolitan because of restrictions on driving, touring ensembles have found large, eager audiences. Charles L. Wagner declares this intensified demand for opera will mean that next year some cities will hear his companies for the fourth time and new communities are being added. Mr. Wagner stated that transportation has presented no problem to his touring companies.

Under other auspices, the leading ballet companies are also reporting a very striking success, with packed houses and strong enthusiasm in all cities visited.

Ward French, vice president of Columbia Concerts and director of Community and Cooperative Concert Service and O. O. Bottoroff, head of Civic Concert Service of NCAC, have already held their regional conferences with representatives from different sections of the country and Canada. Speaking from reports of their respective representatives, both executives agreed that the upturn this year in musical activities will be not only held but augmented. Mr. Bottoroff said that the current season has been the second best in the 22 years of his organization.

### Community Concerts Expand

Ralph Ferguson, Eastern manager of Community Concerts, found the United States following the example of Canada, which entered the war before we did, and "adjusting itself to the new situation." Bookings of Community Concerts were better in January than last fall, he said, and already more inquiries as to the start of local campaigns have been received than a year ago.

### More Money for Concerts

"There is new money available for concerts now," Mr. Ferguson said. "By that I mean that new people are interesting themselves in supporting music. In some places, for various reasons, some of those who have been on committees have dropped out, but others whose support was never before noted have taken their places. We find that local communities are becoming more music-conscious as a whole.

"Requests have been coming in that we start our campaigns earlier this year, and I look for at least a 10 per cent increase in activity with some places like Pennsylvania going as high as 30 per cent. Canada, especially the Maritime Provinces, was 10 per cent stronger this year. About 20 per cent of the Canadian cities were sold out this year before the season started, and we confidently expect an increase in the smaller audiences.

### Sturdy Eastern Reaction

"New England had a healthy season, especially in the big cities. Danbury reported a 50 per cent increase, while Concord, N. H., despite economic changes, has been consistent in its musical endeavors for 12 years. With new shipyards turning out a ship a day in Bath, Me., we expect an increase there; in fact Portland, Bangor, Augusta and other Maine cities will have more music. Cape Cod will be somewhat hit because of transportation difficulties.

"Let me cite one example of a small community. Blacksburg, Va., which has only 1400 population, is spending an average of $4 on concerts; and Virginia Polytechnic Institute there, which may be taken over by the government, expects to continue its concert course.

"New Hampshire will increase its activity; Ohio expects more music because of war industries; Lancaster and Lebanon, Penna., will probably gain over their 30 per cent increase this year. York, Penna., looks forward to a 25 per cent increase.

"In the South we face the problems of army camps taking over auditoriums, but there will be no decrease. Phoenix, Ariz., is typical of the Southwest, which increased its Community Concerts activities 10 per cent this year. In the West and Central West single attractions are being preferred, partly because of transportation difficulties for large groups.

"The Northwest is especially healthy, with strong memberships in Montana, Idaho, Washington and Utah.

"We have recommended to some communities that their seasons be held in the late fall and early spring, particularly in New England, to avoid transportation and heating problems and many have accepted this idea.

"With less athletics on their programs some colleges are planning to use money usually appropriated for this on music this year. Although there may be a drop in some of the very small communities, the main urban centres are reporting increases. And plans are being made through the summer, especially for open-air opera.

"At least a 10 per cent increase is looked for in 1942-43."

### Civic Concert Courses Thriving

Mr. Bottoroff said that the upturn in Civic Concert Service bookings was noted last fall, when a 40 per cent increase was reported over last March's figures. He anticipated a further increase of from 10 to 20 per cent next year.

"About 10 per cent of our cities started their campaigns in November," he said, "instead of waiting for the Spring. We had 15 new associations organized before last June, and we have all the new groups we can handle with our present field staff. I have also found many new faces. Perhaps one can best express it by stating that the money in the country has changed hands.

"This is an age for positive leadership in government, business, art, every endeavor. Art is not a hodge-podge. Music's potentialities are unlimited, and our increases have been due to organized activity on a sound basis.

"Our greatest gains this year were made on the Atlantic and Pacific coasts. In New England we expect 10 to 20 per cent increased activity. From Florida to Maine there is more activity, with many new associations formed in the South. Texas and the Southwest are holding their gains of this season.

"Civic Concerts are 22 years old and have directed 9,000 campaigns in that time. People throughout the country want concerts and want them paid for in advance, a 'pay-as-you-go' policy based on income. Despite new taxes people can't buy automobiles, washing machines and radios, but they still have money and are spending it now on music. That accounts for the new faces seen on committees.

### Field Staff Tells of "Friendliness"

"Our field staff met in New York from Jan. 2 to 17 and told how this year's problems had been solved. The American citizen likes to brag about his ingenuity, and we have found that concerts are becoming a real community endeavor. A woman likes to ask her neighbor how she managed to get to the concert, and perhaps learns something for her own use next time. A real neighborliness is coming back because of this spirit of friendliness.

"There is no problem as to auditoriums. For example, in Orlando, Fla. the government took over the municipal auditorium but permits the concert course to continue. In some places churches and schools are being used, and auditoriums are filled.

"Last year Lima, Ohio, and Muncie, Ind., had a 30 per cent gain in memberships. I think they are typical of the Midwest. Budgets are being increased. Instead of 'bigger names,' in many cases, people want more concerts.

"Where previously the average was slightly more than three artists to a course, this year it had grown to about five and is going higher."

### Reports of Regional Managers

Musical Courier's correspondents, whose findings are recorded elsewhere, bear out the reports of the managers. From Canada comes word that musical conditions in the major cities are advancing, with festivals planned as usual, courses booked to capacity and a new orchestra in Montreal. The only major casualty of the war there is the Bach Choir of Vancouver.

Lucius Pryor in the West has already announced his courses for next season. A new Omaha organization will continue next season. In Denver the Oberfelder-Slack series is practically sold out, while the Minneapolis Symphony had a 30 per cent increase in activity this year.

L. E. Behymer, Coast impresario, reports the Bowl season will not be affected and more concerts will probably be given in the Northwest under his direction. In San Diego war workers want more music. San Francisco, after the dimouts, is reported better than ever, while other cities have benefited from army camps. Los Angeles still has transportation problems, but the University of California there expects even a better season.

From the New York managerial standpoint, Annie Friedberg reports many new cities on Vladimir Horowitz's calendar next year and more demands than he can fulfill. He will start his touring earlier next season.

S. Hurok reports booking very brisk and a "growing demand" for more music. J. J. Vincent sees a "demand for new blood."

Other managers, reflecting their optimism, based conclusions on inquiries to them.

1943-44 will be a Victory Season in music.

## MARKS LEVINE

***National Concert and Artists Corporation***

Pointing out that music "is distinctly an important morale factor in our war activity," Marks Levine, vice president of the National Concert and Artists Corporation and director of its concert division, believes that "any reasonable surplus" in money, available through reduction in consumer goods, "will be spent on entertainment, and music is a vital part of our national scheme of entertainment."

For this reason, Mr. Levine looks for "a new and augmented concert audience." Discussing the 1943-44 musical season, Mr. Levine said:

"In the face of a global war and supreme national effort to achieve victory at the earliest possible moment, one hesitates to talk about the ordinary business aspects of any normal activity, and yet music is distinctly an important morale factor in our war activity. We have music in the camps, we have music at USO canteens, we have music at War Bond rallies and concerts, we have music in industrial plants to increase the efficiency of our war workers, we have music on the air constantly short waved to our boys abroad; and both the artists and the concert managers contribute freely of their time to all these activities where music is distinctly a factor in the war effort.

"In order to be able to do so, it stands to reason that artists, as well as their managers, must concern themselves with normal concert activity in order to make a living. It is principally for this reason that I am delighted that I can view with optimism the immediate future of our musical life.

"There is no question that gas rationing, transportation difficulties, the drafting of college students, and all the other hardships incidental to a war cast a shadow on any normal activity; but on the other hand our national income is soaring beyond anybody's imagination.

"Employment is increasing to a degree where we are facing a serious man power shortage. In other words, people are making money, and in spite of taxation, forced savings, and all other problems, money is always there to be spent. In view of the increasing reduction in consumer goods, it is natural that any reasonable surplus will be spent on entertainment,—and music is a vital part of our national scheme of entertainment.

"As a matter of fact, I feel that these conditions will develop a new and augmented concert audience which as time goes on will become permanently music conscious.

"The early bookings indicate a very successful concert season and we feel confident that the NCAC list of artists will have even greater opportunities to make music for themselves, for the public, for our armed forces, and for the general musical development of our country."

Artists to be presented by NCAC in the new season follow:

*Sopranos:* Licia Albanese, Helena Bliss, Mary Bowen, Rosemarie Brancato, Ellabelle Davis, Vivian Della Chiesa, Jean Dickenson, Lily Djanel, Doris Doree, Susanne Fisher, Kirsten Flagstad,

(*Please turn to page* 12)

Photo by Acme

YEHUDI MENUHIN HAS A LESSON

on the "Hu Chin," or Chinese violin, after appearing in a concert for American and Chinese flyers at Thunderbird Field in Arizona. Cadet Hsi Kung Chuan is instructing the eminent virtuoso.

# Chicago and Midwest War Plant Areas Gladly Walk to Concerts; Canada Prepares to Stage Leading Music Festivals, as Always

## Main Obstacle Is Transportation

### Group Travel Hit, But Middle West Managers Are Undaunted

By **RENÉ DEVRIES**

CHICAGO.—In these times, when we live from day to day, it is practically impossible to foresee what is in store for music. Instead of painting a roseate general picture in this yearly report, we shall quote a few opinions of managers in the Middle West. These men and women, who have fought valiantly in the past, will continue to carry on undaunted, meeting obstacles with efficiency and unbounded faith in the potentiality of the country to surmount any situation that may arise.

Estelle Lutz, director of the booking bureau that bears her name, reports that "In ordinary times a contract used to be 'genuine fortification,' but, with today's transportation curtailment and other rulings, a contract is not even 'a barbed wire defense.' Cancellations must be accepted under existing conditions cheerfully and with good grace. Our first objective is an 'all-out' Victory for the Allied forces and everything else is of secondary consideration. Fortunately the transportation curtailment affects groups more than individual artists, and I am now concentrating on booking single attractions."

#### Aiding Individual Artists

Harry Culbertson, who has been booking artists and organizations in the Middle West for the past 36 years, finds the same difficulty in transporting groups, but he says "This is a 'break' for the individual artist, since there are better railroad and bus facilities than ten years ago, when nobody filled dates via automobile. Schools and colleges have always made their commitments a year in advance in the past, but, not knowing what the draft situation would be this year, they waited until January. I have had more inquiries and made more bookings in the first fifteen days of this month than we had during the entire fall.

"Another thing: music is given an advantage by the transportation problem since in the past the bigger part of the student activity fund in colleges and universities was allotted to athletics and inasmuch as football and basketball teams are unable to fulfill wide schedules that money now reverts to other activities such as music courses, dramatics, etc."

Clarence E. Cramer, who has for twenty-three years specialized in cultural art attractions for the middle-sized and larger educational institutions of the Central West with occasional ventures into the theatre, like Culbertson, realizes that the present "difficulties shall turn into our blessings," for he says "since war conditions bring great changes, cultural arts must change with them." Undaunted and hopeful, Cramer is expanding his sphere of endeavor, contemplating giving open-air opera through this part of the country next summer and repeating the venture indoors next winter.

#### Reports Are Optimistic

Henry E. Voegeli, business manager of the Chicago Symphony Orchestra and impresario of international repute, finds that the transportation and fuel situation has not affected attendance at either the Chicago Symphony concerts or the various concerts given at Orchestra Hall under his management.

Harry Zelzer, resident impresario who has been bringing famous attractions to this Middle West metropolis for several years, sees little change except that suburbanites are not so numerous at concerts. But he says that the loss has been compensated for by a larger influx of local music-lovers.

Always conservative in all of her enterprises, Bertha Ott, dean of Chicago impresarios, did not gamble with national managers before the war and in time of peace made ready for any emergency. Thus the present situation found her at her post discovering new ideas to interest resident musicians in giving recitals in halls convenient to street cars and the elevated. The public that patronized her attractions in the past is still supporting her undertakings and this state of affairs she believes will continue to exist in the future, for the masses attend attractions they want to see or hear, especially now, when men and women in the smaller brackets are getting better remuneration for their efforts.

Managers Howard Will and Charline Marmein coincide in their views with their colleagues.

(*Please turn to page* 41)

DISTINGUISHED PERSONALITIES. Congratulating the bride and groom following the recent marriage of Joseph Schuster, cellist and the former Katherine Grey Penn at the home of Mr. and Mrs. Charles S. Guggenheimer. Left to right, Bruno Zirato, Arpad Sandor, Dimitri Mitropoulos, Mr. and Mrs. Schuster, Sol Hurók, Mishel Piastro, Maurice van Praag and Efrem Kurtz.

## *Canada's Orchestras In Full Schedules*

By **JOSEPH A. WHITMORE**

TORONTO.—This season in Canada as it progresses is both full and varied. The three major orchestras in Vancouver, Toronto and Montreal have shown steady improvement year after year and, in spite of difficulties due to the war, are carrying on their regular programs.

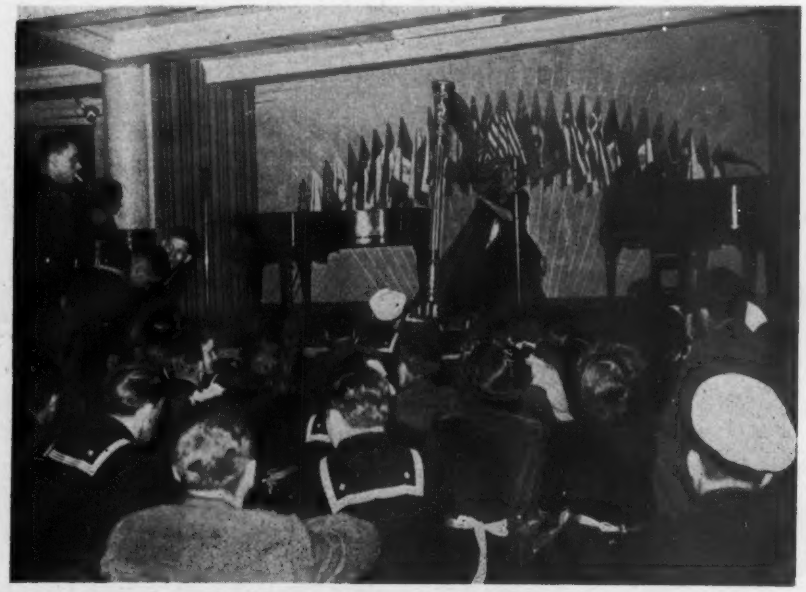
Underwood & Underwood

*JOSEPH A. WHITMORE*

Montreal has faith enough in the sustaining power of music in these times even to found a new orchestra—the Little Symphony of Montreal. The full strength of this orchestra will be forty players, the largest number required for any of the works to be performed. Montreal thus achieves the distinction of being the only Canadian city to count among its orchestral societies an orchestra like that of the New Friends of Music of New York. The Little Symphony of Montreal has been fortunate in securing the services of so distinguished a conductor as Bernard Naylor.

Choirs and choral societies are functioning as best they can with reduced manpower, the only major casualty, so far as we have been informed, is the Bach Choir of Vancouver, which has

(*Please turn to page* 33)



MILDRED DILLING, flanked by flags of the Allied Nations, gives recital for service men and their partners at the Stage Door Canteen in New York.

## *Cincinnati Awaits Toscanini Visit*

By **MARJORIE GARRIGUE**

CINCINNATI, O.—Musical attractions this season have been unusually brilliant and varied. The brightest star on the immediate horizon is the recently announced appearance on Feb. 13 of Arturo Toscanini as guest conductor of a special concert with the Cincinnati Symphony Orchestra. Another indicator of current enthusiasm is the sellout of the College of Music Orchestra Benefit Concert two weeks prior to the performance on Feb. 9.

No prophet can foretell the fate of music during 1943-1944; but Oscar Hild, managing director of the Cincinnati Summer Opera Company, has epitomized the negative outlook here in three big Ifs: "1. If private autos are restricted by gasoline rationing, as they are in the East; 2. If heavy taxation becomes a discouraging factor; 3. If the War news from Africa, the Pacific or any other front should become pessimistic—if any or all of these forces for discouragement should settle over our community, musical activities will be curtailed."

Mr. Hild, who already has in hand more than one-third of his guarantee for next summer's opera season, looks the situation squarely in the face and patiently waits for future facts before announcing positive plans.

Edgar Friedlander, acting manager of the Cincinnati Symphony, says: "We hope to go on as we have in the past, but due to the many complications at the present time, we do not know whether this will be possible."

(*Please turn to page* 36)

# *Managers Optimistic*

(*Continued from page* 10)

Dusolina Giannini, Dorothy Kirsten, Lotte Lehmann, Mobley Lushanya, Lucille Manners, Jarmila Novotna, Nadine Ray, Stella Roman, Dorothy Sarnoff, Polyna Stoska.

*Mezzo-Sopranos:* Doris Doe, Gladys Swarthout, *Blanche Thebom.

*Contraltos:* *Marian Anderson, Hertha Glaz, Winifred Heidt, Christine Johnson.

*Baritones and Bassos:* Douglas Beattie, Sidor Belarsky, Glenn Darwin, Mack Harrell, Nicola Moscona, Ezio Pinza, Gerhard Pechner, Edwin Charles Steffe, Alexander Sved, John Charles Thomas, Thomas L. Thomas, Earl Wrightson.

*Tenors:* †Michael Bartlett, Mario Berini, Arthur Carron, Eugene Conley, *Jan Peerce, Gilbert Russell.

*Pianists:* †Jacques Abram, Claudio Arrau, Sari Biro, *Alexander Borovsky, Alexander Brailowsky, Ania Dorfmann, Sidney Foster, Oscar Levant, Josef Lhevinne, Marvin Maazel, Hortense Monath, Leonard Pennario, Sergei Rachmaninoff, *Artur Rubinstein, †Gyorgy Sandor, Jeanette Savran, E. Robert Schmitz, Miklos Schwalb, Bernardo Segall, Leonard Shure, Jan Smeterlin, Alexander Uninsky.

*Duo-Pianists:* Josef and Rosina Lhevinne, Luboshutz and Nemenoff.

*Violinists:* Samuel Dushkin, *Mischa Elman, Roland Gundry, Louis Kaufman, Fritz Kreisler, Nathan Milstein, Miriam Solovieff, *Isaac Stern, Joseph Szigeti, Roman Totenberg, Efrem Zimbalist.

*Cellists:* Raya Garbousova, Janos Scholz.

*Ensembles:* Curtis String Quartet, Le Roy-Foster-Scholz Ensemble, flute, piano, cello; Salzedo Ensemble, 2 harps, flute, cello.

*Harpist:* Carlos Salzedo.

*Flutist:* Rene Le Roy.

*Harpsichordist:* *Wanda Landowska.

*Special Attractions:* *The Ballet Theatre with Symphony Orchestra; *Philadelphia Opera Company, all-American company giving in English, with Symphony Orchestra, Carmen, Fledermaus (The Bat), or Gilbert and Sullivan's Iolanthe; *Original Don Cossack Chorus, Serge Jaroff, Conductor; *Carmen Amaya and Gypsy Ensemble; *The Katherine Dunham Dancers; *Argentinita and her Spanish Ensemble; *Jacques Cartier—One Man Theatre; Orchestra of New Friends of Music of New York; Marvin Maazel, pianist, and Saundra Berkova, violinist, in joint recital.

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*By arrangement with S. Hurok.
†Armed Forces.

## ARTHUR JUDSON

Concert Management Arthur Judson list which includes such names as Heifetz and Eddy, does not vary greatly from season to season. For 1943-44, several special attractions are announced: 9 O'Clock Opera Company, which has toured for two years in Marriage of Figaro, has prepared a new streamlined English production of Merry Wives of Windsor. Todd Duncan, Negro baritone who created the role of Porgy, will make his first intensive concert tour beginning next February in a program featuring excerpts from the Gershwin Opera. He will be assisted by Harriet Jackson, soprano. William Primrose, violinist, touring with Richard Crooks, will be booked alone next season. He brings to orchestral repertoire a number of new and interesting works. The piano list is augmented by Sanroma who has been soloist with the Boston Symphony more often than any other artist.

Several young artists under the Judson aegis are now in the armed forces: Eugene List, pianist; and Anatol Kaminsky, Joseph Knitzer, and Erno Valasek, violinists.

The complete list of artists under Concert Management Arthur Judson available for 1943-44 follows:

Sopranos: Bidu Sayao, Hilda Burke, Agnes Davis, Florence Kirk, Lucy Monroe.

Mezzo-sopranos: Rise Stevens, Edwina Eustis.

Contraltos: Anna Kaskas, Kathryn Meisle.

Tenors: John Dudley, Felix Knight, Charles Kullman.

Baritones: Nelson Eddy, Lansing Hatfield, Edward Roecker, Robert Weede.

Cellist: Gregor Piatigorsky.

Violist: William Primrose.

Violinists: Jascha Heifetz, Zino Francescatti, Adolf Busch, Arthur LeBlanc.

Pianists: Robert Casadesus, Ernest Hutcheson, Jose Iturbi, William Kapell, Theodore Paxson, Sanroma, Rudolf Serkin, Hilde Somer, Reginald Stewart.

Two-Pianos: Ethel Bartlett and Rae Robertson.

Quartet. The Busch Quartet.

Special Attractions: 9 O'Clock Opera Company in a new production of Merry Wives of Windsor; also in the third tour of Marriage of Figaro. Todd Duncan, assisted by Harriet Jackson. Adolf Busch and Rudolf Serkin in sonata recitals; and Robert and Gaby Casadesus in special piano programs.

Dancer: Maria Gambarelli.

## METROPOLITAN MUSICAL BUREAU

Attendance at concerts given by attractions of the Metropolitan Musical Bureau, Inc., now on tour is little affected by the present gasoline rationing, the Bureau reports.

The Metropolitan Musical Bureau will present the following artists for the 1942-43 season: Lily Pons, Metropolitan Opera soprano; Salvatore Baccaloni, basso; Paul Robeson; the Ballet Russe de Monte Carlo; Paul Draper, dancer, and Larry Adler, harmonicist; the Gen. Platoff Don Cossack Chorus, Nicholas Kostrukoff, conductor; Trapp Family Singers, Dr. Franz Wasner, director; Josef Hofmann, pianist; Vronsky and Babin, duo-pianists; Albert Spalding, violinist;Harold Bauer, Shura Cherkassky, Rudolf Firkusny and Enya Gonzalez. Lotte Lehmann, Lauritz Melchior and Helen Olheim, after their fall tours, are appearing with the Metropolitan Opera, in New York.

## WARD FRENCH

Expressing himself as "sanguine about the musical season of 1943-44," Ward French, vice president of Columbia Concerts, Inc., and head of the Community and Cooperative Concert Service, declared that "people want music and can adjust to whatever conditions are necessary when the need arises." He continued:

"When I think of the innumerable adjustments we have all been forced to make to keep alive 'music in wartime' and how successfully we have met them in one way or another, I feel quite sanguine about the musical season of 1943-44. We know now that we can keep the inspirational force of great music going on the home front in the future by making the necessary adjustments to wartime needs, just as we have in the past. Since the ban on pleasure driving in the East, I have covered three concerts in different cities and found full houses. This shows that people want music and can adjust to whatever conditions are necessary when the need arises. The packed houses for music throughout the entire United States and Canada at the present time really tell the story."

## HORACE J. PARMELEE

The 1943-44 booking season prospects can only be good in the opinion of Horace J. Parmelee, vice president of Haensel and Jones and assistant secretary of Columbia Concerts, Inc. Mr. Parmelee justified his belief as follows:

"When our allied nations which are actually in the midst of the war are sponsoring, or continuing to sponsor, music as never before, then our own country cannot and will not fall behind in this splendid necessary contribution to the war effort.

"There is no question of the important part that music plays in our lives today on the home front, to say nothing of the needed relaxation it brings to the millions of men now in our Armed Service. No one will deny that music is an ideal anodyne for the physical and mental strains which we are all subject to these days; therefore it is indispensable for the morale of the nation."

## JACK SALTER

"The prediction made a year ago that the people of this country would need music more than ever has come true," stated Jack Salter, vice-president of Columbia Concerts, Inc., and head of the Jack Salter Artist Management, Inc. "The response by audiences everywhere to good music since Pearl Harbor has proved beyond any doubt that, because of war, not in spite of it, recitals and concerts are attended by those who never had heard good music, in addition to regular patrons," he added.

"Helen Traubel's rise to foremost dramatic soprano ranks was climaxed this season when she appeared as Isolde in the Metropolitan's revival. She repeats Götterdämmerung, Walküre, Tannhäuser, and will make her debut in Siegfried in February. Earlier in the season Miss Traubel appeared with the Philadelphia Orchestra in an all-Wagner program, in Philadelphia and New York; sang with the Philharmonic under Toscanini in a gala Red Cross benefit; appeared in two Telephone Hour coast-tc-coast broadcasts over NBC and completed the first part of her concert tour in eastern states and Canada. During January Miss Traubel sang recitals in Havana and the south, going as far west as Kansas City before returning to New York for her Carnegie Hall recital, Jan. 31. Another Telephone Hour appearance follows on Feb. 1 and she sings during the remainder of the Metropolitan season. In March she leaves for another transcontinental tour, which takes her to California and the Northwest. Due to her extended season at the Opera, she is only able to fulfill fifty concert dates this year.

"After a tour of the Middle West and West Coast, Yehudi Menuhin returned to New York for his annual Carnegie Hall recital Jan. 25 and a concert in Brooklyn at the Academy of Music. Enroute to Havana, where he has been reengaged from last season, Mr. Menuhin plays engagements in seaboard and Southern cities, after which he makes a tour of the Caribbean, playing in the Dominican Republic, Puerto Rico, Jamaica, Curaçao and in Caracas, Venezuela. After another Mid-West and Pacific Coast tour, he leaves for his second Pan-American visit, playing engagements in Mexico, Central and South America.

"Combining both radio and concert appearances, Igor Gorin leaves this month for his annual coast-to-coast tour, with engagements in the South and Southwest, Los Angeles and Palo Alto. A re-engagement in Havana on the Pro-Arte series and an additional date in Santiago, Cuba, are followed by Eastern coast dates and a New England tour.

"Nino Martini leaves this month for his tour to the Pacific coast. The most important event in Martini's career comes this month when he will receive his final papers as an American citizen, although he had applied some time ago."

The latest addition to the Salter list, Josephine Tuminia, coloratura soprano of the Metropolitan Opera Company, sang leading roles with the Chicago Opera this season in The Barber of Seville, Rigoletto and Lucia.

In response to demand from local concert managers everywhere, Columbia Concerts organized the new Columbia All-Star Opera Quartet, which is under Mr. Salter's personal supervision. This ensemble, which includes Nino Martini, Igor Gorin, Josephine Tuminia and Helen Olheim, will make an eight week tour and sing a program of arias, duets and quartets from operas.

Edward Kilenyi, young Hungarian-American pianist, is now in the Army Air Corps, but will remain on the Salter list. In March Kilenyi will make his debut with the New York Philharmonic, under John Barbirolli.

## S. HUROK

A new audience is "demanding tickets at the box office, eager for their first sight of live, in-the-flesh concert stars" and this presages "very brisk booking" in the opinion of S. Hurok, president of Hurok Attraction, Inc. He continued:

"The coming year will find managers throughout the country reacting to the growing demand for more and more music, ballet and entertainment in general. Those who were inhibited by the war, those whose mood was retrenchment, have learned that a new audience is demanding tickets at the box office eager for their first sight of live, in-the-flesh concert stars.

"The people who are working in factories want to spend their money for the things which will give them the greatest satisfaction. The war against Fascism is teaching them what to treasure most. The alacrity with which they crowd the theatres and concert halls indicates that music and theatre are beginning to assert their influence in America's future."

For the new season, Mr. Hurok will manage:

Ballet Theatre, Marian Anderson, Original Don Cossack Chorus, Jan Peerce, Mischa Elman, Ruth Draper, Carmen Amaya, Philadelphia Opera Company, Argentinita and her Spanish Dance Ensemble, Alexander Borovsky, Blanche Thebom, Isaac Stern, Jacques Cartier, Katherine Dunham and Wanda Landowska.

## AUSTIN WILDER

A small list of artists enables an organization "really to promote and further the career of each artist represented," states Austin G. Wilder. Paying tribute to his "press and publicity departments," Mr. Wilder said that he believes "promotion and sales should be handled by one organization, and that is what we are doing." He continued:

"Among the artists I manage, Marjorie Lawrence, my most recent addition, has in the short period of two months, achieved nation-wide publicity and acclaim for her sensational return to the concert and opera stage. Critics point out that since her enforced vacation, she returns an even more brilliant singer than before. She is appearing in the regular season of the Metropolitan Opera this year, and is signed for numerous symphony engagements, the first of which is to be with the Philadelphia Orchestra under Ormandy, in Carnegie Hall on Feb. 16. Her concerts this season take her as far as Havana, where she is singing for the Pro Arte. Miss Lawrence returned to Coco-Cola on Jan. 31, inaugurating the first of a series of guest appearances on major net work radio shows. Her sensational Strauss recordings for Victor Red Seal are current best sellers. By virtue of the actual performances already arranged, Marjorie Lawrence takes her place among the few top ranking artists before the public today.

"Josephine Antoine is enjoying the busiest season of her career. The only American-trained singer to achieve the distinction of performing so many leading coloratura roles at the Metropolitan, San Francisco and Chicago Opera Companies, she has currently done Coq d'Or, The Magic Flute, Barber of Seville, Rigoletto, Masked Ball, Fledermaus, Bartered Bride, Don Giovanni, Tales of Hoffmann and Martha. Miss Antoine is one of the few Metropolitan Opera artists to enjoy the popularity of a weekly radio program, being the featured soloist on the Carnation program each Monday night over NBC. Among her numerous concert appearances are recent performances as soloist with six major symphonies. Many of her favorites have been recorded by Columbia for current release.

"Frederick Jagel has really been a good-will ambassador to South America, having done 32 opera performances last summer alone. His success at the Metropolitan and San Francisco Opera is legendary, his recent performance in Salome and the revival of Forza del Destino being particularly memorable. Jagel achieved high distinction for his work with the Philharmonic Orchestra under Rodzinski, and he closes his orchestral performances this season with the Philadelphia Orchestra under Ormandy at the Ann Arbor Festival. Jagel records for Victor.

"Karin Branzell is one of the most valuable contraltos at the Metropolitan Opera because of her ability to be equally at home in French, Italian and German repertoire. As a concert performer her radio broadcasts are always popular.

"John Brownlee, Australian baritone, has the distinction of having performed more leading roles than any other baritone at the Metropolitan and San Francisco Operas for several seasons. He is a favorite of radio audiences for his singing of Scotch songs, and his ability

(*Please turn to page 38*)

# 1943-4 Plans of Concert Executives

*The Kurt Baum photograph on Front Cover is by Yvonne Le Roux, New York.*

# NEW FACES

## AMONG OUR COMPOSERS

*An Appraisal*
*by*
*LAZARE SAMINSKY*

***LAZARE SAMINSKY***
***Author of "Music of Our Day"***

THE AMERICAN musical world—to say nothing of the innocent bystander—does not realize that in matters musical, too, New York is a giant stock exchange. Such a market, like any other, can be and is being "manipulated." We are now more bedevilled than ever by pressure groups who push their creeds, but mostly their wares, and brazenly advertise them as "the representative American music of today."

Our musical world timidly tries to look beyond the fog. What is to come; who really are the new forces in American composition that count; what do they sound like; what do they wish to say?

Because of the tremendous intensity of the quick workers who have learned the gentle art of rigging and cornering the market and have grabbed the field, the musical public of this country, sometimes articulately but more often subconsciously so, feels that something is being put over.

### The Loudest Trumpets

Of course, it is the above "agile" quarterbacks who hold the loudest trumpets. Our public does not know that the true leaders of our progressive composition are not really effective practical fighters. They are brushed aside by the alert pushers with bewildering drive—on their way to positions of vantage. And it is known only too well how often drive passes for talent and laud claims for rights.

It is to be regretted that none of the three premier figures in American progressive composition is truly a warrior: Roy Harris, the widest creative gift in America and its best racial expression; Roger Sessions, the palladin of music absolute and of the highest level of culture; William Schuman, the aesthete with a social temper that now seems to be receding. They are at their best when composing in their strongholds.

Douglas Moore is of a milder ideological profile than the former three, and of traditionalist temper as a composer. This temper shows in his excellent opera, The Devil and Daniel Webster, as well as in the recently premiered delightful wind-quintet, a consistent and spontaneous blend of neo-Rossinian with a subtle Americana. Moore has all the makings of a practical leader. Let us hope that he will join his mind of clarity and vigor to the fight for truth in our creative musical domain.

### The Pressure Groups

Thus the field is left to the pressure groups. Among the loudest and quickest is the phalanx of precocious composers led with much energy by the ubiquitous Aaron Copland.

Mr. Copland's own friends, such outstanding musicians of acute judgment as Marc Blitzstein and Theodore Chanier, have appraised Copland as a small creative talent where the "ego outweighs the natural gift" and as "a shrewd investor of pennies." As to myself, I have not yet found what it is precisely that he stands for. This alert, suave business man of music seems to switch his aesthetics with the claims of the day. His play is *"théâtre à succès."* He started out with Gershwiniana in polytonal sauce; wore for a while the mask of a ferocious radical; turned to pleasing mild Ravelesque in his film music; and now he is neck-deep in the Rodeo—Wild West ostentatious Americanese stage.

As to Virgil Thomson whose creed lies at the opposite pole to mine, one must state in all fairness, here is a man who is no backstage wire puller. He fights with an open visor as he makes abundantly clear what he stands for. The influence of Thomson, who happens to be also a brilliant writer—to our undoing—is in various respects a good influence. De-pontification, dismantling of everything stilted, inflated, of grand stand stuff and profundity *à l'allemand*—is valuable work and valuable American *skepsis*, in line with Mark Twain and H. L. Mencken.

But, emptying the bath, Thomson throws out also the child. You can eliminate music of *grande envergure*, of high emotional pitch and ecstasy, of heavenward propulsion, of whirling elemental passion and grandiose vision no more than you can wave away El Greco, Michelangelo, Walt Whitman—or the Grand Canyon, for that matter. Thomson's school would almost terrorize us into being gay and spontaneous. One simply can not be ordered to be direct: gay simplicity can be as much of a grimace and as sterile of creative sequence as a pose of grandeur and drama.

Curiously enough, even Thomson himself is much stronger in his "grandstand" music for the documentary film, The Plow that Broke the Plain, where he attempts a musical correlative to an epic, than in his perky piano portraits and choral drolleries aimed at entertainment.

### Some New Figures

But let us leave the fog behind to single out some of the new and gifted American figures who are either being crowded aside by the onrush of the smart boys-in-a-hurry, or are not even allowed on the main stage. They come from widely dispersed places—Ohio, North Carolina, Washington and our own blessed New York. But, no matter where they come from, they are vaguely noticed. Bereft of the useful gift of elbowing out the next fellow, they are as little hailed as if they had come from some trading post in Tasmania.

Among them are two men significant not only for their outstanding creative gift and independent aesthetic stand but, what is even more important, for an entirely new direction in American craft. I speak of Normand Lockwood of Oberlin, Ohio, professor at Oberlin College, composer of a symphony, chamber music and notable choral words, and of Elliott Carter, lately teacher at St. John's College in Annapolis, whose ballets and vocal compositions brought him a passing moment of notice so typical of our lazy-minded, impatient and irresponsible public, which bows only to staid old firms.

Both Lockwood and Carter are remarkable as determined pioneers of a new polyphonic-diatonal trend in American music, a novel doing away with the American Victorian homophony full of Wagneroid paste. This style is still with us.

My first chance of studying Lockwood's music—the luminous composition Unto Thee I Lift Mine Eyes, came when I was to conduct it at the annual Three Choir Festival, some three years ago. I remember how strong and moving was my impression. I had before me an unusual example of ultra-diatonic writing free from metrical and rhythmic stiffness, enchanting in its flow of limpid spontaneous voices.

Lockwood's new imposing choral work, Last Seven Words, which is to be premiered in New York soon, is of the same rarefied musical tissue. It is of amazing tonal resourcefulness, rich with such subtle play on sonorities as dropping the voices an octave below each in turn, changing the mere level of the harmonies, etc. Remarkable is also the emotional intensity of Last Seven Words, deeply moving its earnest, ardent diction.

Just as unique—in its rarefied web and expressive vigor—is Lockwood's song cycle, Five Quatrains. In the splendid song Grand Canyon, one marvels at the manifold tonal detail he manages to evolve from his spare modal motive. But it would be a mistake to think him a composer of a limited vocal mind.

His symphony, string quartet and the trio for the flute, viola and harp commissioned by Mrs. Coolidge, refute it. True, the tonal and even emotional medium of the trio differs from that of his fine choruses but the extraordinary transparency of web and a kind of spatial shifting of sonority are here, too.

### Elliott Carter's "Mot Juste"

Elliott Carter has had better luck than Lockwood. For a while his fine ballet Pocahontas and his choral works did

(*Please turn to page* 34)

## AMERICAN COMPOSERS CITED IN THIS ARTICLE

**Arthur Berger**
**Marc Blitzstein**
**Elliott Carter**
**Theodore Chanler**
**Edward Cone**
**Aaron Copland**
**Alvin Ettler**
**Vivian Fine**
**Donald Fuller**
**Miriam Gideon**
**Roy Harris**
**Norman Dello Joio**
**Normand Lockwood**
**Douglas Moore**
**Roger Sessions**
**William Schuman**
**Randall Thompson**
**Virgil Thomson**

MIRIAM GIDEON

ELLIOTT CARTER

NORMAND LOCKWOOD

# THE DANCE: Boom in Ballet Production Includes "Swing Shift" Events

**By ROSALYN KROKOVER,**
**Dance Editor, Musical Courier**

The dance is moving on at a lively pace, and from all reports even livelier days lie ahead. S. Hurok announces four major dance attractions for the coming season. In other years two, or on rare occasions three, dance presentations were the limit for the enterprising dance impresario. Ballet Theatre and Carmen Amaya have been retained. Argentinita has returned to the Hurok list, and the all-new attraction is Katherine Dunham and a company of twenty dancers and musicians. Her first real concert tour is being booked now for next fall.

The love of ballet, the most spectacular form of dance, has been planted so firmly in the hearts of Americans—thanks large to Mr. Hurok—that two major ballet companies have been weaving their way across country with greater success than ever.

As for the tastes of the American public, the Hurok office (now managing Ballet Theatre) states that the trend is toward ballets with direct dramatic appeal. Antony Tudor's Pillar of Fire has been acclaimed unanimously and consistently throughout the country, with Bluebeard and Three Virgins and a Devil in a scramble for second place.

### Ballet Theatre on "Swing Shift"

In order to meet present war-time demands, Ballet Theatre offered something entirely new when it played Seattle, Wash.—the Swing Shift Matinee, or an 11:00 o'clock performance. This particular matinee was designed to meet the demand created by defense workers in the Boeing Aircraft factory (the home of our flying fortresses) and the shipyards who work the 6:00 P. M. to 2:00 A. M., and 2:00 A. M. to 10:00 A. M. shifts, and are therefore not free to attend the regular performances. This appears to be the first time that a major company has undertaken to serve the "swing-shift" workers.

Still on the West Coast, Ballet Theatre is continuing on to Los Angeles, then working eastward through Texas and North to Illinois for a Chicago run in March.

Ballet-starved New Yorkers will be glad to know that there is going to be a spring season at the Met.

### Ballet Russe Draws on Road

From the South comes news of the Ballet Russe de Monte Carlo. Franz Allers, the musical director, writes: "We are busy and travel-weary, but happy and successful—the latter counteracts the former so everywhere is fine." It was also gratifying to read that the Ballet Russe was terrifically successful in some cities that had previously received the performances with just a fair degree of enthusiasm. Continuing its tour in the South, the company is booked solidly while working its way back to New York and will give a performance in Newark on March 20. The Metropolitan Musical Bureau reports that so far every date has been fulfilled and every performance presented in perfect order.

### Union Rules Restrictive

In New York the story is a bit different. Union rules have made it prohibtive for dancers to give recitals in the better equipped professional theatres. The dancers have therefore confined their activities to studio performances. Not the least successful of these artists has been La Meri.

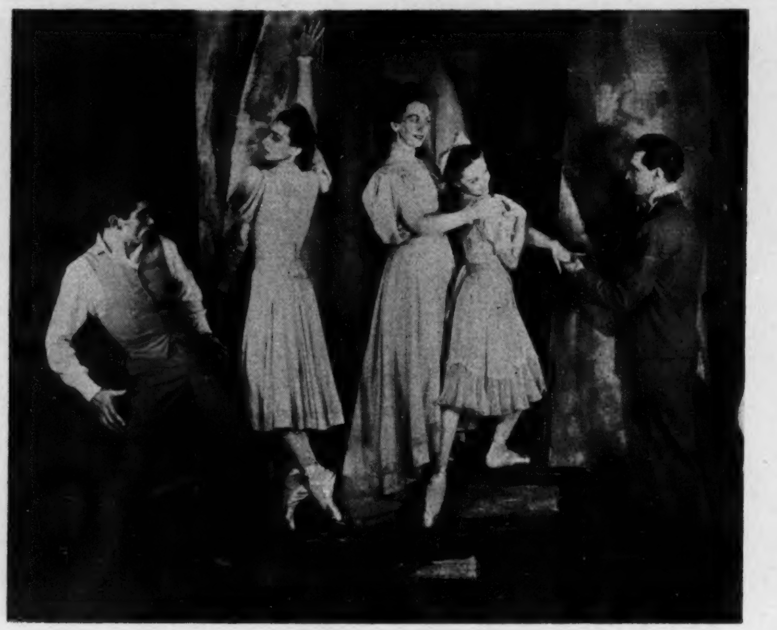
In conjunction with her second series of studio recitals which started on Jan. 27 and will run through Apr. 27, a list of guest speakers have been announced that would be a credit to anyone's art and is, indeed, a tribute to the excellent work of La Meri, Sarkis Katchadourian, La Argentinita, Krishnalal Shridharani, Ted Shawn, Dr. Henry Zimmer, Pearl Buck and Dr. Lin Yutang will be the presiding guests. La Meri and her Natya Dancers will also present a "choreographic world tour" in three concerts at the Barbizon Plaza Concert Theatre on Feb. 2, Mar. 2, and Mar. 30.

### Younger Material Developing

Through the efforts of the Dance Observer, several dance groups are gradually developing into first class concert material. The veteran Dancer Observer group—Jane Dudley, Sophie Maslow and William Bales—has completed a tour that took it as far as Chicago. Three more successful concerts under the same auspices have just been completed at the Humphrey-Weidman Studio Theatre. The dancers who participated where Lee Sherman and Beatrice Seckler, Marie Marchowsky and group and Welland Lathrop and group. In the same hall, Doris Humphrey's all-Bach programs were most enthusiastically received. When travelling conditions become normal throughout the country many of the most sought after dance groups will have eminated from the New York Studio workshops of this type.

Individual dancers are also plugging along toward a brighter future. Iva Kitchell has had requests for re-engage-

(Please turn to page 16)



SCENE FROM PILLAR OF FIRE,
the Ballet Theatre's striking production, with choreography by Antony Tudor, set to Schönberg's Verklärte Nacht. Left to right, Hugh Laing, Nora Kaye, Lucia Chase, Annabelle Lyon and Antony Tudor. The work has achieved a notable success on the company's first transcontinental tour this season.

**Simone MICHELLE**
*in*
*Recent New York Concert*

●

**CUE**
This young artist ranges between the field of modern dance and ballet. Nice sense of plastic movement, much imaginativeness, cordially applauded.
—Irving Deakin

●

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**MORNING TELEGRAPH**

STAGE—
*Simone Michelle, Graceful, Lovely*
*by* George Freedley

Simone Michelle made her first appearance of this season on Tuesday night at the New York Times Hall which was once Winthrop Ames' perfect Little Theater. Assisted by the brilliant musicianship of her accompanist, Hellmut Baerwald, Miss Michelle was acclaimed by her audience. She is a light and lovely dancer who happens to be an extremely good actress as well. Her selection of music, though conventional, was sound and almost always effective. This was true of her program of dances as well. Her choreography was her own as well as the singularly beautiful costumes which she designed for her recital.

Miss Michelle is graceful, easy in her manner and assured in her dancing. She is at her best in her folk or national dances. The Chopin Mazurka, Casella's Barbaric Dance and La Lorraine were the best of her numbers. In these she showed fire, humor and verve. Certain of her mood pieces such as The Four Seasons and Solitude were extremely moving.

A whole evening unrelieved is a severe test for any dancer but Miss Michelle survived it. A comfortably filled house greeted her with real enthusiasm and sincere appreciation of her art. It was a graceful and gracious evening in the theater.

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# DANCERS AID IN THE WAR DRIVE

(*Continued from page* 14)

ments in most every city she has appeared in this season. Huapala took time out of her busy teaching schedule and presented her company of Hawaiian dancers at the Brooklyn Academy of Music on Jan. 30. Peggy V. Taylor has prepared an unusual program of dances, which will probably become a favorite for Women's Clubs, in which she uses only her hands, while Simone Michelle looks forward to a better season for her distinctly individual dance offering.

### Dancers Aid USO

The dancers have been doing their share in contributing color to the Camp Shows. Mr. Baldini, the director of concert units, states that the dancers do much to brighten up the shows and he includes one dance artist on every unit. Dancers who have appeared in camps adjacent to New York, or the Second Service Command are Lillian Moore, Jacques Cartier, Humphrey-Weidman and Group, Dance Players, Sarita Romaro, Carola Goya and many others.

## Jacques Cartier Premieres Work On Chinese Theme

A memorable occasion for concert and theatre patrons was a presentation of The Son of the Dragon, a one-man show by Jacques Cartier, actor-dancer. An enthusiastic, discriminating audience greeted Mr. Cartier at his annual New York appearance at the Barbizon-Plaza, on Jan. 7.

Mr. Cartier, known to the theatre world as a fine actor, is also familiar in concert circles as one of the outstanding exponents of the dance. His keen sense of theatre welds together his talents in a performance unique in character and sterling in quality. It is not only of entertainment but also of educational value, as his presentations, which include many interesting subjects, are always authentic.

The presentation for his New York audience of 1943 was written by him and based on actual happenings in the lives of the Emperor Juang Hsu, and his aunt, the Empress Dowager, Tzu Hsi, a story of modern China and its 20th century emperor. The pantomimic dance included in the presentation is a scene from the ancient comedy-drama, The Phoenix Goddess. The story followed through the life of the young Emperor. Mr. Cartier's impersonation was a marvel of histrionics.

Costumes designed by the actor himself were made in China and were gorgeous enough to make the audience gasp as each successive scene brought forth new wonders. Lighting as well as percussion effects were ably handled by Mr. Cartier's assistants. M. W.

## Pianists, Violinists Eligible for Leventritt Award

The Edgar M. Levintritt Foundation has announced that its fourth annual competition will be open to both pianists and violinists. The winners will have solo appearances next season with the New York Philharmonic-Symphony. Players who live in the U. S. and have made at least one public appearance, and are between 17 and 25 years of age, may compete. Applications will be received until May 15 at the offices of the foundation, 30 Broad Street, New York City.

## Tourel and Kitain Aid War Charities

Jennie Tourel, mezzo-soprano, formerly of the Paris Opera Comique, has been active recently in aiding various war charities. On Jan. 14 Miss Tourel sang songs in Russian by composers of that nation, including Shostakovitch, Rachmaninoff and Rimsky-Korsakoff, at the Hotel Pierre, New York, for the Russian War Relief. Mrs. Marshall Dodge was chairman, and among those on the committee sponsoring the tea and concert were Mrs. Henry Martin Alexander, Lady Ashburton, Lady Oakland, Mrs. William Francis Gibbs, Mrs. James K. Hackett, Mrs. George S. Gregory, and Mrs. James Lees Laidlow.

With Anatole Kitain, Russian pianist, as associate artist, Miss Tourel also gave a program in Carnegie Hall for the Fighting French, to aid charities at St. Pierre and Miquelon.

•

Felix Knight, tenor; Maria van Delden, soprano, and Carlo Morelli, baritone, gave a joint recital for the men stationed at Camp Joyce Kilmer, New Jersey, on Jan. 21. This concert was Mr. Knight's tenth performance for USO-Camp Shows.

LA MERI
as Parvati, beloved wife of Siva, one of the five aspects of the Supreme Goddess, as portrayed in the dance-drama, Deva Murti. This work, newly choreographed by La Meri, will open her series of programs scheduled for the Barbizon-Plaza Theatre, New York, on Feb. 2, March 2 and 30.

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# IDLE THOUGHTS OF A BUSY MANAGER

### By Charles L. Wagner

*(Picture on Page 9)*

*"Lend me your ears."*

—**Marc Anthony in "Julius Caesar," Shakespeare**

We have just closed—to be exact, November 21st—an 8,000 mile tour of La Boheme. Sixty-seven people, thirty-seven performances, in 6½ weeks. We said we would; we did. Pat us on the back . . . even if some of you do think it should be done with a brickbat.

We began to present Opera-on-tour, our way, three seasons ago. We knew the public were definitely opera-minded. Now they are more so. We also knew opera must be sung and that it must be sung by young artists. We knew, too, that the public prefers American artists. We gave the entire idea several seasons' study before we began. We made doubly sure and we succeeded. The public responded more generously than we anticipated.

With only one real Opera company, the Metropolitan, it was not possible for this great nation-wide waiting audience to be served by it, except with a short spring tour to a dozen cities and fourteen priceless Saturday afternoon broadcasts. I still hope to see the day when the Opera Board and its entangling alliances, social, financial, and indiscreet, will function effectively and help Edward Johnson and his able co-workers to make up their minds to do as they please. After all, that is the real function of a board of directors. That, and wearing dress suits on subscription nights.

#### A New Operatic Plan

We feel reasonably sure the Metropolitan management would like to give opera for 32 to 40 weeks each season. They could do it at a $4 top price by hiring singers by the week of four performances for what they are really worth at the box office. They could curb conductors and other prima donnas and convince them that they have a boss.

At a $4 top, with a long season, each opera could be given several times a week, with much better results. Then there would be no need of the papers and photographers sending out a first night alarm because one of the sisters Asterbilt had not attended the grand opening. There is always great rejoicing at the Metropolitan managerial offices when an American makes a success and wins applause at the opera. However, the backstage enthusiasm is not always as great.

The New Opera Company, according to the papers, have closed their second season with another $150,000 deficit. Anybody could do that well; but think what might be done for real opera and for American singers if that much money were handed over to real managers, people with a vision. The society sisters should keep their press agents (serious and sycophantic) quiet. For the past two seasons at least two of these musically endowed ladies (see press agent's copy) have had their pictures in the papers so often, the general public thought they were going to sing all the leading roles. All it did was to frost the box office window.

Again Marc Anthony (intruding), "I came to bury Caesar, not to praise him."

#### Drastic Treatment for Bores

The public generally over the country is fed up on the "foreign invasions," and other inharmonious influences.* This does not refer to the many fine foreign artists who have become American citizens and who act and think American. It is some of the four-flushing-first-U. S.-papers-crowd, who boast publicly and meet privately.

All this was most forcibly impressed on us, two weeks ago, when a Federal Agent called, asking us timely questions about artists, and agents who seem not to have confined their activities entirely to singing and business.

Somehow my friend Marc Anthony still bobs up.

"But Brutus says, he was ambitious,
And Brutus is an honorable man."

#### The Mushroom Crop

Last season, after we had firmly established our excellent opera companies on tour and booked two more fine tours, all sorts of mushroom companies, under both good and shoestring directions, began to spring up overnight. Several toadstools did not even start. Another of the smaller mushroom growth played 3 dates in 3 different weeks. Besides all these, there was opera with narrators, and without; with full dress and without; with singers and without; with money and without. Also some amateur companies filled with high school glee.

Mind, now, we do not object so long as these companies fill the dates they book and please the public by living up to advance promises. The fact that most any kind of an opera company can get dates proves distinctly that the public are opera minded as well as long suffering. No wonder, after so much musical punishment, they have hailed real performances with real delight. We are most grateful to the press and to the public and to the local managers with vision enough to present the real thing. A town after all is only as good as the local manager's vision. If your horizon is the rim of an umbrella, you'd better keep out of the business; you are all wet anyway.

#### The Public Responds

This past season we again made Bloomington, Indiana, also Birmingham and Atlanta, where the Metropolitan play on their annual spring tours. We were met with open arms and they'll be all the more anxious to hear the Metropolitan in the spring. Local managers with a vision have found also that our companies have box office value. In addition to the enormous season ticket sales in these towns, we have broken all records for single sales at the box office, with one exception, the Metropolitan itself.

Next year we'll present Faust with 2 separate casts, also Don Pasquale again. We may continue The Barber of Seville for the fourth season. We have hesitated somewhat because The Barber has been gone 'once over lightly" and besides has been shorn and shaven until we are afraid the patient public might fail to recognize the real thing when it arrives. Rossini has certainly turned over in his grave a few times the past season.. However, that is not especially new. I presume his shroud is threadbare anyway.

Let us all get up on the mountain top and shout grand opera, the real thing, to the waiting audiences all over the country. Grand opera, you say? And how!

---

*The press departments and some of the critics should also be given the "once over lightly"—some should be shot at sunrise. Such conditions would not be tolerated on the road. Only in New York, where we have the dumbest musical audiences in the world, can such things be.

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## Ellen Ballon on Friedberg List

Ellen Ballon, Canadian pianist, has been added to the artists under the management of Annie Friedberg. Miss Ballon's Town Hall, New York, recital on Feb. 13 will be her first local appearance under Miss Friedberg's management.

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# Detroit Music Shows Increase

DETROIT, MICH.—Before the New Year, Detroiters sometimes wondered what the future would hold, musically speaking. But now things look more rosy.

The Gallery concerts of the Detroit Chamber Orchestra, conducted by Bernhard Heiden, have met with such success that Henry Reichhold, Detroit art patron who provided the funds for the first concerts, has again offered to underwrite the programs. The first of the new concerts was to be presented on Jan. 22, followed by others on alternate Fridays.

A concert of importance in the border cities took place on Jan. 20 at the Prince Edward Hotel in Windsor, when the Hart House String Quartet performed.

The Detroit Symphony, like a sleeping beauty, will come to life for one week in May for the presentation of the Ballet Theatre in Masonic Temple. The orchestra will be conducted by Efrem Kurtz. Meanwhile, the Sunday broadcasts of the Symphony (Detroit Orchestra) are continuing as sponsored by Sam's, Inc., and conducted by Victor Kolar.

Mrs. Vivian Gilpin Robison, manager of the artists' bureau sponsoring Georges Miquelle, Mischa Kottler and Gizi Szanto, all of whom were presented in highly successful concerts within the past two months, announces a concert by Carlton Eldridge, gifted blind tenor, on Feb. 16 in the Institute of Arts. On Jan. 26, the Tuesday Musicale will present Rosalyn Tureck, pianist, under Mrs. Robison's auspices.

Activities of the Michigan Civic Orchestra are assured. The orchestra is made up of a half dozen community ensembles in Michigan. It is under the supervision of a board of directors made up of Phillip O. Pott of Ann Arbor, William V. Norton, director of the Flint Symphony, Joseph Maddy, director of the Ann Arbor Civic Orchestra, and Charles Shipman, director of the Monroe Symphony. The orchestra will present an All-Nations program on May 2, either in Ann Arbor or Detroit. Details will be announced later.

AUGUST MAEKELBERGHE.

**PAUL LEYSSAC**

at the CKAC microphone in a Canadian broadcast of Les Miserables, in which he played Jean Valjean. Mr. Leyssac, on request, will appear in April in another performance of Prokofieff's Peter and the Wolf with the New York Philharmonic Society.

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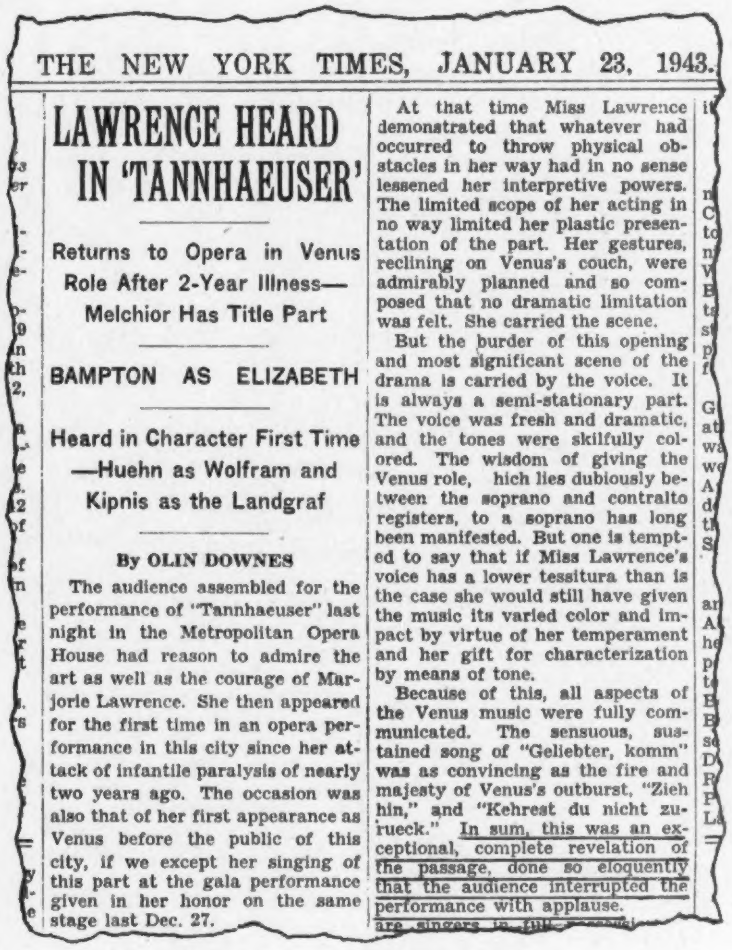
# *"The Portrayal of Venus was Epoch Making!"*

*Said Grena Bennett, N. Y. Journal-American*

**UPON THE RETURN OF**

# MARJORIE LAWRENCE

**to the METROPOLITAN OPERA**



THE NEW YORK TIMES, JANUARY 23, 1943.

## LAWRENCE HEARD IN 'TANNHAEUSER'

Returns to Opera in Venus Role After 2-Year Illness—Melchior Has Title Part

BAMPTON AS ELIZABETH

Heard in Character First Time—Huehn as Wolfram and Kipnis as the Landgraf

By OLIN DOWNES

The audience assembled for the performance of "Tannhaeuser" last night in the Metropolitan Opera House had reason to admire the art as well as the courage of Marjorie Lawrence. She then appeared for the first time in an opera performance in this city since her attack of infantile paralysis of nearly two years ago. The occasion was also that of her first appearance as Venus before the public of this city, if we except her singing of this part at the gala performance given in her honor on the same stage last Dec. 27.

At that time Miss Lawrence demonstrated that whatever had occurred to throw physical obstacles in her way had in no sense lessened her interpretive powers. The limited scope of her acting in no way limited her plastic presentation of the part. Her gestures, reclining on Venus's couch, were admirably planned and so composed that no dramatic limitation was felt. She carried the scene.

But the burder of this opening and most significant scene of the drama is carried by the voice. It is always a semi-stationary part. The voice was fresh and dramatic, and the tones were skilfully colored. The wisdom of giving the Venus role, hich lies dubiously between the soprano and contralto registers, to a soprano has long been manifested. But one is tempted to say that if Miss Lawrence's voice has a lower tessitura than is the case she would still have given the music its varied color and impact by virtue of her temperament and her gift for characterization by means of tone.

Because of this, all aspects of the Venus music were fully communicated. The sensuous, sustained song of "Geliebter, komm" was as convincing as the fire and majesty of Venus's outburst, "Zieh hin," and "Kehrest du nicht zurueck." In sum, this was an exceptional, complete revelation of the passage, done so eloquently that the audience interrupted the performance with applause.

are singers in full

"Miss Lawrence's delineation of Venus has not been equaled here since the days of Olive Fremstad, the greatest Venus the Metropolitan ever boasted."

—Jerome D. Bohm, New York Herald Tribune

**HIGHLIGHTS AMONG CURRENT ENGAGEMENTS**

**Coca-Cola Broadcast with Andre Kostelanetz, Jan. 31**

**Philadelphia Orchestra, Ormandy conducting, N. Y., Feb. 16**

**Pro-Arte, Recital, Havana, Cuba, February 23**

**Constitution Hall, Recital, Washington, D. C., April 7**

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*Soprano*

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Ever in demand for recitals, Annamary Dickey accepts as many concert appearances as she possibly can in between her operatic schedule. While in New York Miss Dickey appears regularly at the famous "Stage Door Canteen" and with the U.S.O. to entertain our boys in the armed services.

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>
> *—St. Louis Globe-Democrat*

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NEW YORK FEBRUARY 1, 1943 No. 3065

## Music A War Essential

(*Continued from page* 8)

We find further in the concise summaries presented in this number, one trend which may prove deeply significant. If we read the signs right, some landmarks among the executant artists may be replaced. New names and new personalities may enter the *dramatis personae* of the concert world.

To illustrate this point, many of us in touch with conditions throughout the country have been rather puzzled of late over the influx of unfamiliar visitors. "Who is Kreisler and where can I see him?" "We are looking for artists, with or without great names. We have the audiences waiting." "Where can we find an opera company to give performances in our city?" These are sample queries from the strangers.

Most of the new sponsors come from the regions of the teeming arsenals where fresh billions of dollars are flowing this year. Our National income already exceeds that of the dizzy boom period of '29. And that means that the newcomers now seeking to satisfy this growing hunger for good music, may become the arbiters of tomorrow's artistic mart.

In the realm of modern commerce, brand-names are known to undergo vast changes during war periods. New names, new habits, new trends appear overnight, replacing many of the ancient household gods and quite obscuring many a reputation. In art, in music, we find similar vigorous changes during periods of stress. Hence we must expect some familiar faces to vanish from our midst, to be replaced by new, and perhaps equally equipped newcomers.

This urge of war-tense populations to seek relaxation in music is surely a wholesome token of high morale. It is plain that our people are replying firmly to those officials who label music as an "unessential." They are saying, "music is a real weapon. Make it easier, please, for us to use this mighty instrument of war and courage."

• • •

## Operatic Managers Unite

A group of nationally prominent grand opera impresarios meeting at the Metropolitan Opera House Studios on Jan. 25, perfected plans for organization of the Grand Opera Producers of America. Following preliminary discussion, a committee was appointed to proceed with incorporation.

Primary objectives of the projected organization, as outlined and discussed at the meeting, are to protect grand opera promotion from "detrimental influences both local and foreign; to improve artistic and economic conditions, and promote a closer affiliation in cooperation with the working unions connected with grand opera production."

Among those present, who will be actively connected with the organization were Armand Bagarozy, Giuseppe Creatore, Giorgio D'Andria, Fortune Gallo, Francesco Pelosi, Alfredo Salmaggi and J. Franklyn Viola.

## The Battle of the Baton

In Cleveland the conductorial waters have reached the boiling point, according to recent report, following the resignation of Rodzinski. Individuals and pressure groups are busy trying to plant a new permanent leader for the orchestra there. One bunch champions Rudolph Ringwall, who has been directing the Children's Concerts, the Sunday afternoon Pops and the Summer garden series. Another faction is strong for Herman Adler, and a third for Boris Goldovsky. There are united supporters too for Wallenstein, Walter, Golschmann, Steinberg, Reiner and others.

The Cleveland Rotary Reminder would like to see Ringwall get the engagement on the "home-town-boy-makes-good" theory. In the Cleveland Press, Milton Widder of its musical staff, quotes the attached from the Reminder: "Let's land that top job at Severance Hall for our Rudy Ringwall. He's the director who packs 'em in on week-ends and keeps the home fires burning. At least, everyone can pronounce his name correctly and always understands what he says."

Mr. Widder adds:

> "The distinct possibility today is a quick decision for a series of guest conductors for the next season. Need for speed to come to a conclusion is two-fold. The orchestra is making touring plans for 1943-44 and the annual maintenance fund campaign is approaching, and each day of delay will emphasize the work of pressure groups, create an uncomfortable situation in which feelings are bound to be hurt.
>
> "There is a feeling, too, among the mature music lovers that at least six major orchestral conductors, available for this position, ought to be tried for several pairs of concerts each in order to preserve the standard reached by the Cleveland Orchestra in the past decade."

• • •

## "Met" May Drop Horseshoe

Completing the remodeling of the Metropolitan Opera House, the Board of Directors of the Metropolitan Opera Association have discussed a plan for the removal of the famous Diamond Horseshoe and its replacement with tiers of seats. This would be in line with the change about two years ago when the grand tier boxes, above the parterre, were supplanted by three rows of seats which were made available to individual subscribers when the building was acquired from the real estate company which owned it.

The parterre boxes are now on public sale, their owners having relinquished their ownership when the house was sold. One plan is to retain some of them in their present form. Because of the war and priorities, no change is contemplated in the immediate future.

## *Opera Season Plans*

(*Contiuned from page* 8)

ure-driving will affect attendance in Boston, the Metropolitan, after 10 years, will not return this season.

Frederick R. Huber, secretary of the Baltimore Opera Club, has announced "with regret" that the season, after 16 years, has been cancelled. Mr. Huber said that the ban on the use of taxicabs would handicap subscribers.

### Touring Impresarios Optimistic

Charles L. Wagner's conclusions, revealed on another page under his own signature, indicate that transportation problems can be met and large audiences are greeting his companies.

Giorgio D'Andria, whose company has been heard in Eastern cities as well as Central and South America, stated that in New England and Pennsylvania especially the response to announcements has brought sold-out auditoriums.

Mr. D'Andria's National Grand Opera Company on Feb. 9 appears in New Haven in La Forza and on Feb. 26 will present Tosca in Springfield, Mass. On March 19 a return engagement will be fulfilled in New Haven when Carmen will be sung. He also expects to take the entourage to Canada again.

### Gallo Extends Tours

The San Carlo Opera, which delayed its annual tour until last month because of Fortune Gallo's direction also of the Chicago Opera, started its season with two sold-out performances in Bridgeport, Conn., on Jan. 23-24. Mr. Gallo will give a three-week season of summer opera at the Watergate, Washington, D. C., and then expects to tour through the West, Middle West and to the Pacific Coast. A spring season will bring him to Chicago and later to New York.

Several new cities have been added to the itinerary on the Coast. For the first time in 15 years, Gallo will visit Bakersfield, and returns to Sacramento after 10 years' absence. Reno and Salt Lake City have been added. The San Carlo Company also returns to Laramie and Denver. Other cities, Mr. Gallo said, are under discussion. In addition to the standard Italian repertory, the company gives five performances in English, Martha, Barber of Seville, Hansel and Gretel, Tales of Hoffmann and Secret of Suzanne.

Speaking from 30 years' experience, Mr. Gallo said that he has found a steady increase in the demand for opera. Although his company is a large one, he anticipates little difficulty in travelling. Of most importance is the securing of baggage cars for his scenery, he said.

### Johnson Hails Growth

The demand for opera outside New York was hailed by Edward Johnson, general manager of the Metropolitan, who expressed the hope that "in the post-war years there will be established smaller opera houses where, although the artistic standards may not be as high nor the audiences and critics so exigent, the young American singer will be given an opportunity to gain experience in new and important operatic roles."

Mr. Johnson pointed out that since the 1935-36 season there has been an increase of more than 35 per cent in the number of American singers on the Metropolitan's roster. This year more than 75 per cent of the new artists are native born while about 50 per cent of the entire artistic personnel are American-born artists. He pointed out that some provision must be made "outside the Metropolitan for the training of undeveloped talent and giving young singers experience in performing before large audiences."

The Metropolitan director said that although the company has trained many young artists, "it is understandingly impossible to experiment with them in important roles unless they have had some previous experience."

Alfredo Salmaggi, pioneer of popular-priced opera in New York, Chicago and other cities, who has been giving performances on Saturday nights in the Brooklyn Academy of Music to large audiences, announced that he will extend his activities this month to The Mecca, the former Cosmopolitan Opera House, in New York, for Sunday night performances. The opera house, taken over by the city, has been granted Salmaggi by Mayor La Guardia, it is stated.

# VARIATIONS

### By Leonard Liebling

I have been having a great time at the Metropolitan Opera this Winter and thinking much about that ancient and honorable institution. To me the current season there is the most noteworthy we have enjoyed for years, and I am somewhat impatient with the daily newspaper critics for not remarking it fully and frequently. They keep on pointing out wrongly produced tones, faulty breathing, and too loud moments in the orchestra, also the excellent singing of this or that aria or bit of acting, but they seem entirely to miss the main features of present Metropolitan achievements—remarkably well-rounded and balanced casts, splendid ensemble, outstanding stage-management, and more first-class conductors than any other opera-house has had at any one time.

Perhaps the presence of the noted conductors accounts for the vastly improved spirit of ensemble. Or perhaps the management has realized the ultimate fallacy of the star system. At any rate, we have real ensemble opera now—the dream of every judicious lover of the lyric stage—with even the best singers exhibiting less self-exploitation and fitting themselves artistically into the general picture. If all this is one of the results of the new "democratization" of the Metropolitan, then thanks, and more, much more, power to those responsible for it.

Regard the roster of conductors—Beecham, Walter, Szell, Leinsdorf, Sodero, Pelletier, St. Leger, Breisach. All of them are putting unusual achievements to their credit, with the orchestra notably efficient in every style of opera.

Tops were Beecham in Carmen and Manon, Walter in Mozart, Leinsdorf in Rosenkavalier and Götterdämmerung, Szell in Salome and Boris Godunoff, Sodero in Aida, Tosca and Traviata, St. Leger in Lucia, Pelletier in Lakmé.

Outstanding improvement in stage-management has been effected under Wallerstein, Defrere, Graf and Sachse. The chorus functions with fine competency, trained by Spadoni and Neuger. Novikoff gets credit for the many expert and atmospheric contributions of the ballet. The scenery? Well, some of the decrepit material has been refurbished, some hasn't, and if the Metropolitan possessed more working capital, doubtless that department would enjoy a complete new dress.

* * *

Most of the singers of the company, even the less experienced, are consistently admirable. One may be especially proud of the younger Americans, Steber, Stellman, Greer, Farell, Dickey, Paulee, Burke, Browning, Garris, Peerce, Melton, Harrell, Hawkins, Warren, Darcy, Weede, Hatfield. They constitute practically the basic equipment for a separate American opera company, completed by our compatriots Antoine for coloratura; Helen Traubel and Irene Jessner for Wagner; Moore, Bampton, Jepson, Stevens, Doe, Olheim, Swarthout, for lyric and medium dramatic. To say nothing of our established native male artists Crooks, Jagel, Kullman, Rasely, Althouse, Bonelli, D'Angelo, Huehn, Tibbett, Thomas, Cordon, Gurney.

Foreign-born we have Lily Pons (American by choice and adoption), Albanese, Djanel, Lawrence, Lehmann, Milanov, Roman, Sayao, Novotna, Branzell, Castagna, De Paolis, Jobin, Maison, Landi, Martini, Tokatyan, Janssen, Baccaloni, Moscona, and others. (Heaven help me if I have omitted some deserving name!) Each of this imposing group shines in at least one role; most of them in several.

And to close this sincere tribute from an unpaid claquer, resonant "bravos" to the directing Edward Johnson (master of a job truly horrific) his able associates Ziegler and Lewis, and the Metropolitan Opera Guild which helps to furnish what, next to the artistic forces, every operatic institution needs most.

* * *

Informed inner musical circles have been buzzing with gossip about conductors since the Chicago, Cleveland and New York Philharmonic permanent posts became vacant. The most interesting of the reports concerns the batonist who negotiated with one of those orchestras which sent him a contract for considerable more salary than he was receiving from the home organization. He showed it to his board to prove his value elsewhere, and agreed to remain if the locals would duplicate the out of town offer. Whether they accepted or not, must remain untold in this chronicle.

Another story is about Toscanini, one of whose associate conductors with the NBC Orchestra was rehearsing a modern composition when the Maestro walked into the studio and noticed that there were fewer players than the score requires.

"Why?" inquired Toscanini. The conductor confided with tears in his voice that the NBC moguls refused to grant him the needed extra men.

That did not at all suit the empirical Arturo. He burst in upon Mogul No. 1 and fired hot words at him. Quietly the latter showed him a note from the conductor advising that he wished to help save money for the institution and could effectively do the work in question without using supplementary forces.

"He is like Aquarius then, bearing water on both shoulders," raged Toscanini, "and trying to stand well with both you and me."

The extra services were hired, but the Maestro hasn't spoken to Aquarius since the incident.

Conductors used to be only conductors, but now they have become business men too.

* * *

Take comfort, you finger slaves to Czerny, Cramer, Clementi and the other torturing tyrants of Etudes! A savior has appeared in the person of Maurice Aronson.

He is one of those rare piano addicts who play, live, sleep and dream the instrument. He comes by his devotion logically for he was pupil, friend, amenuensis and assistant teacher of the late Leopold Godowsky. Him no man excelled in knowledge of the piano and its music.

Just published (and inscribed "In Memory of Leopold Godowsky") is The Pianist's Digest, compiled by Aronson, a collection that develops not only the fingers and wrists but also taste and imagination. If you are interested in further details about this momentous work, turn to our pages of new publications.

* * *

January 12, 1943.

Dear Variations:

I have no desire to have the mantle of the late lamented Algernon Ashton (the multitudinous writer of letters to the press) on my shoulders. But I was also at the wonderful Joseffy-Rosenthal program which you describe in your January 1 issue, and my boyish wonder at it has stayed, etched in my mind, for the long time that has elapsed since. They played, first (I think, but cannot swear) the Beethoven-St. Säens Variations and the Reinecke Manfred Impromptu, but in the unison group they played the Mendelssohn Spinning Song, and not the Spring Song, as you say. This I am sure about, because I have never taught that most useful Spinning Song since, without telling the student about the perfection of that unison. The wonderful pair bowed repeatedly to the applause, which was evidently going on all night, and, finally, after much consultation, played the Chopin Etude, Op. 25 No. 2 as an encore.

With sincere regards,
ALLEN SPENCER,
*Dean of American Conservatory of Music.*

Mr. Spencer is right, and I regret my slip of the pen. It was the Spinning Song the great pair played in almost supernatural unison.

That twisting sound was Tchaikovsky doing some grave-turning, for at the Persian Room of the Hotel Plaza, a dance team trips about to the music of his B flat minor Concerto.

* * *

The very young daughter of a musician whose father does not wish her name mentioned, "for fear of her possible later remorse," delights Variations with the appended:

OPA Official (stopping motor car)—"Hey! Where you two going all dressed up? Don't you know there's no driving for pleasure?"

Tired Business Man (grumblingly)—"My wife is dragging me to hear Götterdämmerung. Do you think that's pleasure?"

* * *

"After all," asks H. T., "didn't Radames get what he deserved for disclosing military secrets to Amonasro and Aida?"

* * *

Add What Makes Newspaper Readers Dizzy Department:

**Louise, At The Met., January 15.**

| | |
|---|---|
| *World-Telegram*<br>(January 16)<br>Doris Doe showed fine sense of style as the Mother. | *Times*<br>(January 16)<br>We never expect Doris Doe to be a convincing Mother in this opera. |
| *P. M.*<br>(January 17)<br>Few Parisians, I imagine, could make so convincing a French laborer as the Italian Ezio Pinza. | *World-Telegram*<br>(January 16)<br>Where Pinza fails is in his suggestion of the French type. He is an Italian father, not the Parisian workman. |

* * *

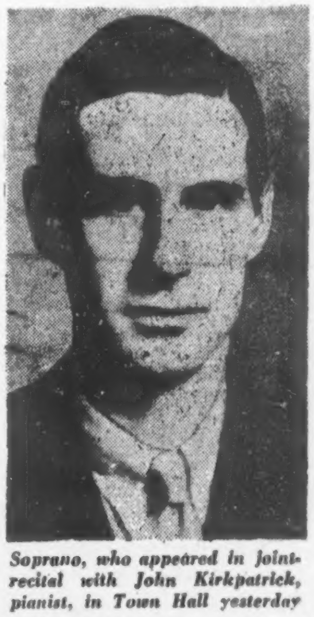
Rose Widder, our Cleveland representative, liked Grena Bennett's squib in Variations, that Chinese laundryman Sing Long Low (at 59th Street and Third Avenue) should do King Marke in Tristan and Isolde.

"However," says Rose, "Gurnemanz in Parsifal might be equally suitable. He, too, is no mean example of cavernous loquacity."

* * *

Add Wrong Captions Department, from the New York Herald-Tribune, January 10, 1943. Probably the world's oldest boy soprano:

***Hope Kirkpatrick***



***Soprano, who appeared in joint-recital with John Kirkpatrick, pianist, in Town Hall yesterday***

# N. Y. Concerts: Manhattan Recital Halls Active in Early January

GUIOMAR NOVAES,
Brazilian pianist, gives her only New York recital this season at Town Hall on Feb. 6.

Concerts in New York continued to assume an animated pattern as the first weeks of the New Year passed. Though there was some diminution in the volume of new artists appearing, famous recital figures returning added to the glamour of the concert calendar. Mischa Elman was heard in a recital. Alexander Brailowsky began his cycle of all Chopin's piano works. E. Robert Schmitz appeared in an all-French piano program for Free French aid. Isidor Achron and his wife, Lea Karina, and John and Hope Kirkpatrick were two of the artist-couples who appeared in recitals.

### Dorothy Hutcheson, Pianist, Appears

Dorothy Hutcheson, pianist, was presented in a concert at the Barbizon Recital Hall on Jan. 5. Featured on the program were two original works—Children's Suite and Six Variations on "Russian Lament"—by the gifted young artist. Other composers played were Beethoven, Chopin, Rubinstein, Schumann, Griffes, Pick-Mangiagalli and Debussy.

### Elman's Violin Art

Always welcome to New York concertgoers are Mischa Elman's public appearances. The latest was at Town Hall where he gave a recital on Jan. 6 and pleased mightily with his matured art and complete command of the violin.

The famed Elman tone was in evidence and retains all its lovely texture and satisfying warmth. Of his musicianship no new words need be said at this time.

Noble was Elman's performance of the Bach Chaconne, articulated with classical lines and yet made feelingly personal. Interpretations of charm, moodal variety and exquisite nuancing came with Mendelssohn's Concerto, Tartini's G minor Sonata, Grieg's F major Sonata, and some shorter numbers. Leopold Mittman accompanied reliably at the piano. The hearers gave continuous proof of their devotion and delight.

### Isaac Stern Plays

A program wholly of sonatas and concerti would be as difficult for the audience to hear as it would for the artist to perform. However, it can be said that Isaac Stern, young California violinist, proved that just the opposite can be true at his Carnegie Hall recital on Jan. 8. The taxing list of works included sonatas by Mozart, Bach and Brahms and concerti by Szymanowski and Wieniawski. Mr. Stern left little to be desired, musically or technically, throughout the program. The tone was luscious, phrasing neat and the musical content of each work deeply explored. Even after such a heavy program, the audience demanded many encores and there was no doubt that the violinist's high place in the musical world was firmly established. Alexander Zakin played unusually fine accompaniments.

### Kirkpatricks in Joint List

John Kirkpatrick, pianist and his wife, Hope Kirkpatrick, soprano, gave a joint program in Town Hall on Jan. 9 offering contemporary and older music. Mr. Kirkpatrick introduced to New York Aaron Copland's Piano Sonata, a somewhat proclamative number with odd tempi. Carl Ruggles' Evocations proved spicy. In these as in Beethoven, Bach and Purcell, the pianist, proved skilfull and adept. Mrs. Kirkpatrick, the former Hope Miller, sang songs of Charles Ives, Roy Harris and Beethoven's Ah, Perfido! with her husband at the piano.

### Wolff in Lieder

Ernst Wolff had Franz Rupp to assist at his Lieder program in Town Hall on Jan. 9. J. C. Bach, Schubert, Wolf, were among the composers and Mr. Wolff, not having to accompany himself as on previous occasions, could devote himself to style and interpretation. Sincerity and refinement were facets of the tenor's art disclosed for this audience.

### Bernardo Segall, Pianist, Heard

Bernardo Segall, pianist, returned to Town Hall on Jan. 10 to continue his sonata recital series and offered sonatas by C. P. E. Bach, Schumann, Mozart and Scriabin. Mr. Segall again disclosed technical dexterity and intelligent, though not too imaginative, musicianship. The most welcome of the sonatas was the first by Bach, which is hardly ever heard, but should find its way upon more programs. A most enthusiastic audience demanded many encores.

### Veronica Mimoso Returns

Heard previously, Veronica Mimoso, 16-year-old pianist, gave a Town Hall matinee on Jan. 10, offering Beethoven's Op. 10, No. 2 sonata; the Bach-Liszt Fantasia and Fugue in G minor, some Chopin, the Brahms variations on a Paganini theme and works of Albeniz and Granados. Brilliance, if somewhat superficial, marked her playing. In the several Chopin items, she seemed more sensitive and spontaneous in her approach. Excessive dynamics but sure technic were other characteristics of her work.

### Gordon Quartet and Webster Aid New Friends

The New Friends of Music program in Town Hall on Jan. 10 offered Beveridge Webster, pianist, and the Gordon String Quartet. Mr. Webster assisted in the Schumann E flat piano quartet, giving an expert account although the greatest unity between the players was missing. Mr. Webster strove to be heard and was, although the string players, in the lyric sections had moments of beauty. Haydn's F sharp minor Quartet, Op. 50, No. 4, and that in C major, Op. 76, No. 3, were played with discernment and more felicity.

### Eric Rosenblith Heard Again

A debutant of last season, Eric Rosenblith, promising young Viennese violinist, gave his second Town Hall recital on Jan. 11 with Leopold Mittman at the piano. The Brahms D minor sonata was played with commendable technic, laudatory tone and engaging musicality. Chausson's Poeme was earnestly set forth if not with impeccable intonation. Tartini's Devil's Trill sonata, the Bach Chaconne and works of Saint-Saëns and Paganini provided a formidable list for the talented player.

### Beecham Plays Thomson Work

Conducting the second concert of the Brooklyn Symphony Orchestra, Sir Thomas Beecham, in the Academy of Music there on Jan. 12 interspersed Haydn, Beethoven and Virgil Thomson. The Haydn was the C major symphony, No. 97, given a stylistically offering; the Bonn master was represented by the Eroica Symphony, which Sir Thomas had previously eschewed in his New York engagements. Granting the Brooklyn ensemble is not of major proportions, the British leader nonetheless brought forth a moving and satisfying reading. The players seemed anxious to give of their best for the visiting batonist. Thomson's suite, The River, another film score (the Philadelphians a week previous, under the composer's baton had played another work) proved another witty and effective number. The composer was called upon to bow with the conductor.

### Schmitz Aids French Relief

Appearing in Carnegie Hall on Jan. 13, E. Robert Schmitz, French pianist, gave a most engaging program for the benefit of the Fighting French Relief Committee, Inc. His all-French program included Rameau's E minor suite and Gavotte variee; Debussy's Suite Bergamasque, four Debussy numbers, including L'Isle Joyeuse and works of Ravel, Chabrier, Milhaud and Saint-Saëns. The list was particularly adapted both to his talents and temperament. His style is natural, relaxed and free from formalities and his interpretations authoritative and imaginative. The program, especially suited to his talents and temperament, was offered with sympathetic understanding.

### The Talented Achrons

A recital combining song and piano solos is not too frequent these days, and it was an excellent idea for Mr. and Mrs. Isidor Achron (professionally she is Lea Karina) to pool their fine talents at Town Hall on the afternoon of Jan. 16.

Pianist Achron, also a composer, played a Chopin group and some of his own works. Madame sang songs and arias in several languages. Paul Ulanowsky functioned as the subtly sympathetic accompanist.

Sensitivity of interpretation, technical supremacy and lovely handling of tone were the listener's chief pleasures in the Chopin performances. Another was the emotional verve and vivid upbuilding of climax in the G minor Ballade. Dazzling finger facility came to light in the Moriz Rosenthal double note version of the Minute Waltz. The Achron pianism has mellowed and broadened beautifully in recent seasons.

The voice of Karina reflects rich color and wide range, but it is her intelligent musicianship and success in mood variety which constitute her leading artistic qualities. She has unfailing sense of style and tonal tinting, and her diction is flawless.

In his new Suite Grotesque, Achron reveals lively fancy and resourceful facture. The Nocturne Fantasia has much nostalgic appeal, and the Valse de Concert catches the ear with easy tunefulness. Convincing success was the reward of the ingratiatingly gifted couple.

### Brailowsky Opens Chopin Cycle

Specializing in giving series of Chopin's complete piano works (except the two Concerti and a few ensemble numbers) Alexander Brailowsky started his current course of six concerts at Town Hall with a recital on Jan. 15. He played eight Mazurkas, two Polonaises, three Valses, three Nocturnes, the B minor Sonata, Fantasie-Impromptu, Berceuse and G minor Ballade.

Brailowsky does well to review the Chopin repertoire for those older listeners who know and value it, and for those younger ones who should know and value it. For a little over 100 years no other piano composer has so endeared himself to the hearts of all classes of music lovers. His popularity is undying and seems destined to stay.

Masculinity, blood and fire are in the Chopin of Brailowsky, who never tries to prettify this composer. On the other hand, the Russian artist has no fear of sentiment and can sing and sob on the piano as well as resonate and rage. There were so many superb moments at the recital that one could but marvel and admire. It was altogether the kind of evening for piano connoisseurs who like their Chopin virile rather than mooned over. Brailowsky's success was tremendous.

### Huberman Plays 3 Concertos under Fittelberg

One of the musical treats of the season was the concerto concert given by Bronislaw Huberman, violinist with Gregor Fittelberg conducting sixty musicians at Carnegie Hall on Jan. 16. On the program were the concerti by Bach, Beethoven and Brahms. The veteran Polish violinist played with all the perfection of a young virtuoso technically and with the mellowness and musicianship of a great mature artist—a combination rarely heard. There was never any attempt for effect; it was all pure music that sprung from the heart and not the head. The huge audience was held completely spellbound and refused to leave even after the stage had been completely cleared of the orchestra.

The sixty Philharmonic musicians responded admirably to the clear precise beat of the conductor, Gregor Fittelberg, and altogether they gave magnificent support to the distinguished soloist.

### Carroll Glenn and Webster Aitken at New Friends Concert

The turn of Youth came at the New Friends of Music concert on Jan. 17, when Carroll Glenn, violinist, was soloist with Webster Aitken, pianist, and the Curtis String Quartet in a Bach-Haydn program. Miss Glenn played the Bach Sonata in B minor, No. 1, with Mr. Aitken in a light, deft reading. Joined by Jascha Brodsky, they performed the superb Sonata in C major for two violins and piano, by the same composer, in which the artists attained notable spirit and surety in their reading. Mr. Aitken played his piano scores with fluency and aplomb. Miss Glenn showed broad tonal qualities and expert rhythmic feeling. This was a fine musical experience, and brought recalls for all concerned.

The Curtis Quartet gave a graceful performance of the Haydn F sharp minor quartet, op. 50, No. 4, and his notable quartet in D minor, op. 76, No. 2, showing animated and musicianly work, if the tone was not always fused to the utmost degree of richness. The audience was markedly warm in its reception of Miss Glenn.

### Moscona in Recital

Nicola Moscona, bass of the Metropolitan Opera, had Christina Carroll, soprano, as assisting artist for his Carnegie Hall recital on Jan. 17. Each sang several groups and then united for a duet from Don Giovanni. Handel, Torelli, Stradella, Schumann, an aria from Don Carlos and some Greek songs, provided a medium for Mr. Moscona to reveal his sound technic and rich tone. Constantine Callinicos was an able accompanist.

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*Owing to the bulk of news and announcements, some of the reviews of New York concerts will appear on Feb. 15.*

# PAUL LEYSSAC

**ACTOR—NARRATOR**

*"Master of the Spoken Word"*

Hailed by public and critics alike as "an actor possessed of that rarity of rarities—excellent diction," Paul Leyssac has achieved a distinction that comes to few artists of his versatility, being recognized as the foremost narrator to appear with symphony orchestras. Mr. Leyssac has appeared with the Boston Symphony, the Philadelphia Orchestra, the New York Philharmonic Symphony Orchestra, the Chicago Symphony and many others throughout America.

"No interpreter approximates so nearly to the creative artist as does Mr. Leyssac in his own particular line." —*London Daily Telegraph*

*(Peter and The Wolf)* "The gamut of characters in this symphonic story is the perfect medium for displaying the great versatility of Leyssac, known internationally for his narrations. Cries of joy from the audience indicated the avidity with which the artist's interpretations were received." —*Madison Capital Times*

*(King David)* "The chief honors were easily taken by Mr. Leyssac, whose excellent articulation and histrionic gifts contributed much to the success of the performance." —*Chicago Evening Post*

*(Peter and The Wolf)* "The narrator, a flawless part of the ensemble, spoke with such clarity, a superior sense of nonsense, without condescension and with the unctuous gusto such stories must have to survive." —*Chicago Journal of Commerce*

**Management: AUSTIN WILDER, 745 Fifth Avenue, New York**

# Strictly Personal

Nine round trips, covering some 54,000 miles, lead Jose Iturbi to the belief that he should be called America's "Transcontinental Commuter."

Working in his first motion picture, Private Miss Jones, in Hollywood, the conductor-pianist-composer continued to conduct the Rochester, N. Y., Philharmonic Orchestra. He has also appeared twice this winter in Command Performance, the special broadcast to service men overseas, and as soloist with the New York Philharmonic in his own Fantasy and Gershwin's Rhapsody in Blue. And the season is but half over!

In California, incidentally, Iturbi solved the transportation problem by using his motorcycle for trips to the MGM Studios. This makes him a two-vehicle man, at least, for his exploits as an air pilot are familiar.

•

Uncle Sam had to reverse the usual procedure and, instead of being helped out by musicians as he has been in the war, came to the assistance of the Institute of Musical Art.

When the Institute band planned a concert for Jan. 29, it was found that many members were in the Army. On application to Fort Jay, fourteen were "loaned" back to the school, and played in the concert. Joyce Paull and Richard Fisk were soloists in Mozart's E flat major two-piano concerto, using the cadenzas provided by James Friskin.

Institute students, incidentally, learned some interesting facts about the WAACs when Lt. C. F. McQuatters recently addressed two assemblies there.

•

Paul Draper reports that "strange as it may seem, college audiences, from whom one would expect a fresh viewpoint and an intelligent attitude towards classic music, did not appreciate my dances to serious music half as much as they did the dances to popular music." He also says of his tour with Larry Adler, that "the most appreciative audiences were found generally in the big cities, the army camps, and without exception, in the Northwest."

•

Robert Casadesus on Jan. 15 and 16 played the Saint-Saëns fourth piano concerto for the first time in this country. Appearing on those occasions with the Boston Symphony, Casadesus brought to five the number of major ensembles with which he has appeared this season, the others being the Chicago, New York Philharmonic-Symphony, Pittsburgh and St. Louis symphonies. On Feb. 15 he adds the Oklahoma Symphony. His only Carnegie Hall appearance of the season will be on Feb. 3.

•

Dr. Otto Janowitz does remarkable piano improvisations on themes given to him by his auditors.

## National Institute of Arts and Letters Honors Composers

Three composers were among the 20 representatives of arts and letters in foreign countries who were named honorary associates of the National Institute of Arts and Letters on Jan. 18 in New York. Arthur Train, president, announced election of Hector Villa-Lobos, of Brazil, and Serge Prokofieff and Dmitri Shostakovitch of Russia. Franz Werfel, Czechoslovakia poet and dramatist, was also elected.

**AIDING WAR BOND DRIVE**

in Toledo, Ohio, Margaret Daum, soprano, exchanges a bit of repartee with Bob Hope, right, screen comedian, and Roy Rogers, Republic star, known as "The Singing Cowboy."

Apeda Photo

**JESSICA DRAGONETTE,**

soprano, has renewed her CBS contract for the Saturday Night Serenade program.

# RADIO New Programs Add Novelty

Stephen Foster Night was observed on Jan. 20 over CBS on the Great Moments in Music program, George Sebastian conducting, Jean Tennyson, soprano, Charles Kullman, tenor and Robert Weede, baritone, participated.

•

Westinghouse re-entered radio on Jan. 10 with a new program featuring John Charles Thomas, Metropolitan opera baritone, who will serve as master of ceremonies and soloist. Mark Warnow's thirty-eight piece orchestra and the Lynn Murray Chorus will support Mr. Thomas. The program will be broadcast for half an hour over the NBC network on Sunday afternoons.

•

Marian Anderson made her third appearance on the Telephone Hour's Great Artist Series over NBC on Jan. 18. Her program included an aria from Samson and Delilah, Handel's Largo and two Spirituals. Donald Voorhees and his orchestra accompanied the contralto.

•

Léon Rothier made an appeal for the purchase of war bonds recently over WBYN, Brooklyn.

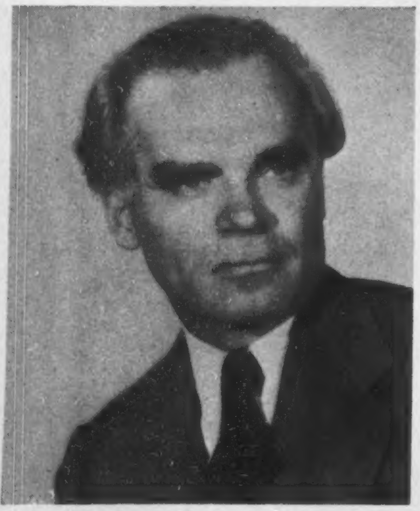
•

Vera Brodsky, pianist, presented a program of Spanish music over CBS on Jan. 17. James Melton, Metropolitan Opera tenor, made his thirteenth appearance on the Pause that Refreshes program later that afternoon with Andre Kostelanetz conducting and Vicente Gomez, guitarist, as associate artist.

## Creatore Grand Opera Company Sings Double Bill

The Creatore Grand Opera in its series of Thursday night opera performances at the Windsor Theatre in the Bronx, gave Cavalleria Rusticana and Pagliacci on Jan. 14. Giuseppe Creatore conducted the former work, in which Gertrude Ribla as Santuzza and Mario Palermo as Turiddu won especial applause. Stephan Ballarini was an effective Alfio. Flora Shennan as Lola, and Ardelle Warner as Mama Lucia, were also well received. The Leoncavallo work had Amelia Fabbri as Nedda, Harold Lindy as Canio, Mr. Ballarini as a fine Tonio, Costante Sorvino as Beppe, and Richard Gordon as Silvio. Julio Occiboi conducted the latter work. Benny Alteri was the stage director. The performance drew an enthusiastic audience.

D. N.



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# PHILADELPHIA

PHILADELPHIA.—Philadelphia concert managers feel that despite the adjustments and restrictions brought by war, this season has been more than good.

Emma Feldman, manager of the All Star Concert Series, says that while subscription sales were below normal, the sale of single tickets has been so great that many events have been completely sold out. She is making her usual plans for next season.

Francesco Pelosi, manager of the Philadelphia La Scala Opera Company, feels that this has been a most successful season. He plans to extend their tours next season.

The Philadelphia Orchestra Management is making extensive plans for next season. While for them a long tour must be curtailed because of difficult transportation, they are planning an extra concert for the Baltimore and Washington series. And a large number of the concerts both at home and abroad have been sold out long before the date of the concert.

David Hocker, manager of the Philadelphia Opera Company, was keenly enthusiastic about their season, especially the tours. They have given forty performances in some thirty cities and are planning a longer tour for next season. He admitted that they encountered many inconveniences along the way, but, notwithstanding, the performances came off with flying colors.

Temple University School of Music feels that schools and teachers must key their work to the present need—training in band instruments for boys going into the Army; programs for the many war agencies.

### Music in Plants

Many defense plants are organizing bands and choruses. The general feeling seems to be that the people's love of music is increased by the dark days they are experiencing. And, while the men fight to preserve our freedom, it is our privilege to keep alive the art so essential to the enjoyment of the freedom they will win.

GERTRUDE MACBURNEY.

### Artists in Concerts for Services

Richard Crooks, tenor, and William Primrose, violist, gave a recital on Jan. 23 at Puget Sound Navy Yard, Bremerton, Wash., for the USO-Camp Shows. Other artists in programs were:

Sidney Rayner, tenor, Richard Maylor, baritone, Melanie Barr, soprano and Leona Smith, cornetist, at West Point; Lanny Ross, tenor, Ruby Mercer, soprano and Joyce Renee, violinist, at the Long Beach, L. I., U. S. Naval Receiving Station; Lydia Edwards, mezzo-soprano, Gabrielle Carelli, tenor, and Richard Maylor, baritone, at Camp Upton, L. I. The latter appeared at Fort Hamilton, Brooklyn, with William Hain, tenor; and Geri Dorsay, soprano.

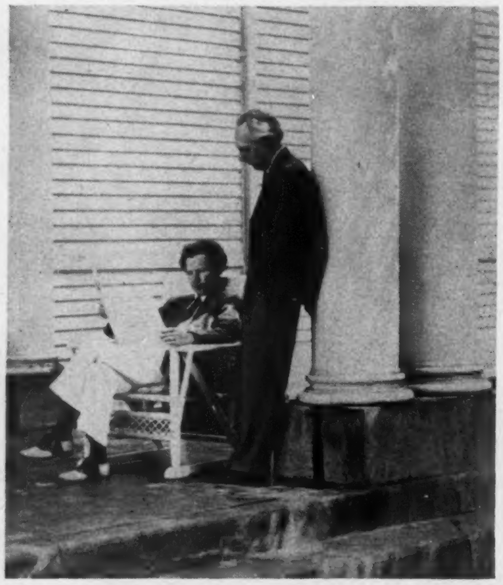
Mildred Dilling, harpist, appeared at the U. S. Naval Receiving Station, South Boston, Mass., on Jan. 24.

Camp Charles Wood at Red Bank, N. J., heard Mobley Lushanya, soprano; Norbert Ardelli, tenor and Jacques Cartier, dancer.

### Philadelphians Cancel Trip South

PHILADELPHIA—The Philadelphia Orchestra announced on Jan. 9 the cancellation of its two-weeks' Southern tour, which was to have begun in Durham, N. C. on Jan. 11.

# BOSTON: Wartime Music Events Add to Rich Calendar



**BRUCE SIMONDS AND HUGO KORTSCHAK AT NORFOLK MUSIC SCHOOL**
where both teach and Mr. Simonds, dean of the Yale School of Music, is director. The pianist, seated, in addition to solo appearances this season, is giving duo-piano programs with his wife, Rosalind Simonds. Recently they were heard in Farmington and New Haven. Mr. Kortschak, violinist, as conductor of the New Haven Symphony Orchestra, recently directed the first American performance of Jaromir Weinberger's Folk Songs.

### Hedda Ballon to Give Boston Museum Program

Hedda Ballon gave a lecture-recital in Greenfield, Mass., on Dec. 7, sponsored by the Woman's club of Greenfield. The program offered compositions by Handel, Beethoven, Schubert, Schumann, Mendelssohn, Brahms, Debussy and Saint-Saëns. The audience was appreciative. Miss Ballon gives a return program at the Gardner Museum in Boston in February. She also is carrying on successful courses of piano playing and appreciation of music at the Center for Adult Education and doing private teaching.

### Melchior in 2 Concerts for Russian War Relief

Lauritz Melchior, Metropolitan Opera tenor, made two appearances within 10 days for Russian war relief. The first was in Montreal, for Canadian Aid to Russia, with Mrs. Franklin D. Roosevelt as speaker. The premier of Quebec and prime minister of Canada also made addresses. Melchior later sang in Bridgeport, Conn., for Russian War Relief under the auspices of the Columbia Recording Corp.

### Recital by Casadesus Duo Aids French Relief Societies

Robert and Gaby Casadesus, noted French pianists, collaborated in a joint program on Jan. 13 to present a recital under the auspices of the Coordinating Council of French Relief Societies. The series, known as French Music by French Artists, is raising funds for French children, victims of the war not only in their homeland, but in North Africa, and for refugees in England.

Mr. Casadesus played numbers of de Sévérac, Fauré and Chabrier and both artists were heard in the Saint-Saëns Variations on a Beethoven theme, three romantic waltzes of Chabrier and three pieces, Russian, Spanish and English, which Mr. Casadesus wrote in 1920.

### Janet Bush Honored

Janet Bush, mezzo-soprano, has had a room at the Charlotte Cushman Club in Boston named for her.

Miss Bush gave a joint recital at the club with Erno Balogh, pianist, and members thereupon voted to pay her this tribute.

### Schiff's International List

Paul Schiff announces that he will personally represent the Spanish dancer, Argentinita; the Russian pianist, Artur Rubinstein; the Polish harpsichordist, Wanda Landowska, and the Brazilian soprano and guitarist, Olga Coelho.

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# ELLEN BALLON

## *Canadian Pianist*

***NEW YORK WORLD-TELEGRAM:***

"Playing with imagination and verve, Ellen Ballon, young Canadian pianist, won the enthusiastic approval of a large audience . . . . There was a lordly line to the Bach-Siloti number and in the Schumann sonata one got a taste of melting lyricism . . . . Miss Ballon's accomplishment was interesting and alive."

***NEW YORK HERALD TRIBUNE:***

"Miss Ballon is gifted with much digital dexterity, and her interpretations are characterized by momentum and vitality . . . . In the Schumann sonata, the andantino was played in a singing quality of tone . . . ."

***NEW YORK TIMES:***

"In sustained music like the Chopin nocturne, the tone was suave and of a singing quality . . . . The Bach had dignity and nobility, life and interesting color effects . . . . Miss Ballon's playing was always animated and colorful . . . ."

***CHICAGO HERALD-AMERICAN:***

"The famous Canadian pianist strengthened the splendid impression she created earlier in the season by giving a performance of a varied program that showed a saneness and a grasp of the old and the modern schools that stamps her as a musician of deep perception with marked technical facility to carry out her ideas."

***CHICAGO TRIBUNE:***

"Her playing . . . . had a rapturous quality which fitted the music perfectly. Her tone glowed with colour, and her phrasing was easy and eloquent."

***CHICAGO HERALD-AMERICAN:***

"Ellen Ballon, leading Canadian pianist, made her debut here as soloist with the Civic Orchestra in last Saturday's concert at Orchestra Hall. The second Rachmaninoff Concerto is an enormous undertaking for a woman, but the dark-haired Amazon from our allied neighbor found the bigness of the work an easy task for her strong and fleet fingers. Her playing is fiery and her touch is of a most agreeable quality . . . ."

***TORONTO GLOBE:***

"Miss Ballon lived up to her great reputation as a master-pianist in a remarkable, fluent and poetic performance of the second Saint-Saens Concerto in G-minor."

***MONTREAL LA PATRIE:***

"Miss Ballon played the Grieg Concerto impeccably . . . . brilliant technique. The whole concerto was given an excellent performance."

***CHICAGO NEWS:***

"Miss Ballon is one of those rare woman artists (rare in any art) who can meet male rivals on an equality, without apology for sex and without a triumphant exhibitionism when she proves her talents with ease, grace and charm, 'unconscious' of pricking the vanity of the men . . . . She is a kindred spirit with George Eliot, novelist, and Mary Cassatt, painter. At the piano, she neither exploits her sex nor takes refuge in it . . . . Her hands are small, her fingers slender, but of steel. She hits the keys hard, with as little apparent effort as Rachmaninoff himself, or Josef Hofmann. But there is nothing suggesting the masculine in the result . . . . Miss Ballon got a delirious ovation Saturday night . . . ."

***CHICAGO NEWS:***

"Miss Ballon confirmed the impression she made a few weeks ago—a great artist, with no apologies for sex. In no sense masculine, she meets men pianists on an equal footing, challenging comparison as an artist, and making good her challenge."

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# BALTIMORE *Report Vast Activity* WASHINGTON

## Baltimore Has "Best Music Season in Many Years"

BALTIMORE, MD.—Forecasts from the middle of the busiest season, musically, this city has known in many, many years look surprisingly good. Every indication points to a 1943-1944 season of equally generous proportions.

C. C. Cappel, manager of the new Baltimore Symphony Orchestra of 95 musicians, conducted by Reginald Stewart, is ready with plans for launching an intensive campaign for funds for the new orchestra's second season. Twenty-five concerts—14 Thursday evening subscription concerts, six Sunday Evening Concerts and five for Young People—constitute the present season's schedule. Mr. Cappel's plans call for a second season of equal length and, possibly longer. The Sunday and Young People's Concerts are subsidized by the City of Baltimore, the drive for funds thus being directed exclusively to the Thursday evening subscription series.

Lillian Powell Bonney, of the Bonney concert bureau, annuonces that the Philadelphia Orchestra is scheduled to return for six concerts and the National Symphony Orchestra, under Dr. Hans Kindler, for its usual seven.

The Philadelphia La Scala Opera Company, which gave four operas here this year, is due to return as many times next season. There is also a possibility that the Philadelphia Opera company may return for two performances, as this season. Mrs. Bonney has just scheduled two extra performances for March 1 and 2 of the Ballet Russe de Monte Carlo with the National Symphony Orchestra.

William Albaugh, dean of local managers, has no definite plans for next season, but will probably bring as many attractions as he had this year—three.

### Further Recitals Appeal

The Peabody recitals were continued by Raya Garbousova, cellist, who gave an excellent account of herself, a success in which her accompanist, Albert Hirsh, shared. On the following week, John Charles Thomas returned to his Alma Mater and gave a recital of superior quality at which Carroll Hollister played accompaniments without using a score.

The exotic Carmen Amaya with her troupe thrilled at the Lyric. Few dancers have scored so effectively and William Albaugh, who brought the troupe here, has arranged for a return engagement in February. Equally as fine was the dancing of Antonio Triana. Also excellent was the guitar playing of Sabicas and the piano support given the dancers by Raymond Sachse.

Vivian della Chiesa, soprano, and Robert Weede, Metropolitan baritone, a former Baltimorean, gave a joint recital at the Lyric and presented a program of unusual interest in most artistic fashion. The program also included several operatic solos and duets which were beautifully sung. Mr. Weede's fine closing group included an air from Comus, Bury's There Is a Ladye, Hall-Johnson's City Called Heaven, and Life and Death by Coleridge-Taylor. Karl Kritz provided the accompaniments.

Harriet Henders, soprano, with George Bolek at the piano, gave a most enjoyable recital under the auspices of the Three Arts Club. Her program contained a group of Lieder, with unfamiliar items by American and foreign composers. Miss Henders has a vocal equipment of a superior sort, and it would be interesting to hear her again.

### Heifetz with Kindler

The National Symphony Orchestra, Hans Kindler conducting, opened its season with Jascha Heifetz as soloist, drawing a large audience. Heifetz played the Mozart concerto in D major and the fine Prokofieff concerto. At the second concert, Egon Petri, pianist, whereby played the Brahms second piano concerto.

Between these events, the same orchestra gave two performances in support of the Ballet Theatre. The first night's program consisted of Princess Auroro, Pas de Quatre and a revival of Bluebeard. The second was made memorable by the first performance here of Pillar of Fire, in addition to Swan Lake and Aleko.

Handel's Messiah was sung by the Handel Choir under its new conductor, Richard Weagley, at the Peabody . . . Franz Bornschein shared first prize in the choral competition recently concluded by the National Federation of Music Clubs, his work being Joy, to words by Walt Whitman.

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## Newark's Griffith Foundation Begins Active 6th Year

NEWARK, N. J.—The response to programs this season, presented by the Griffish Music Foundation, has been the greatest in its five-year history according to Mrs. Parker O. Griffith, founder-president.

The large attendance at the six concerts thus far in the Master Piano and Major Concert series indicates, Mrs. Griffith stated, that transportation difficulties have been "more than matched by an increased war-time appetite for great music. The additional increase in interest, Mrs. Griffith said, was first felt last fall when the Major Concert series was 90 per cent sold out several weeks before the first event while the other series was 80 per cent sold under similar circumstances.

The Foundation starts its sixth year on Feb. 2, with Mrs. Griffith as president and Harry Friedgut as managing director.

N. T.

## Dusolina Gianinni and Alan Richter Wed

Dusolina Giannini, Metropolitan Opera soprano, on Jan. 14 announced her marriage, on Dec. 26, to Alan Richter, of Mount Vernon, N. Y., at her Philadelphia home. Miss Giannini, born in Philadelphia, received her musical training in this country under Marcella Sembrich. She sang widely in Europe before joining the Metropolitan Opera. Mr. Richter is a New York business man. The couple have gone to California, where Miss Giannini is booked for several recitals on her annual tour.

WASHINGTON, D. C.—Snow, rain, and the driving ban have not affected Washington concert-goers to any degree. The National Symphony, Hans Kindler conducting, has been responsible for most of the recent music making—and it has been exceptionally good.

Four operas in English were presented when the Philadelphia Opera Company joined forces with the Symphony. The Bat, Marriage of Figaro, Puccini's The Cloak, and The Old Maid and The Thief by Gian-Carlo Menotti were all successfully done. This group, conducted by Sylvan Levin, with stage direction by Hans Wohlmuth, showed enthusiasm and vitality.

Dr. Kindler on Jan. 10, presented the first performance here of Wallingford Riegger's Canon and Fugue for Strings and Mahler's Fourth Symphony. The capable soloist was Edwina Eustis. On Jan. 18 Carroll Glenn was soloist in the Beethoven Violin Concerto, in the opening concert of Washington's first Beethoven Festival in five years. Miss Glenn gave a fervid interpretation. The festival will be continued with two performances of the Ninth Symphony.

The National Symphony will inaugurate three concerts "for young people between the ages of 15-30." Oscar Levant and Elsie Houston will be the soloists, and one program will be a "surprise."

Eugene Ormandy and Rudolf Serkin shared laurels when the Philadelphia Orchestra gave a special concert. Mr. Serkin, heard in the E flat Concerto of Beethoven, gave a magnificent performance.

Color and brilliance characterized the C. C. Cappell presentation of Argentinita, asisted by Pilar Lopez and Jose Greco, on Jan. 16. Excellent accompaniments were furnished by Pablo Miquel, piano, and Carlos Montoya, guitar.

The anniversary of Antonio Stradivari's death was commemorated with a splendid concert featuring the Budapest Quartet, assisted by Milton Katims, viola, and Benar Heifetz, cello. The Library of Congress was a charming setting. The Brahms G major, Op. 36 Sextet and the Tchaikovsky D Minor Sextet were the major works heard.

GERTRUDE EFFENBACH.

## Beatrice Donley in Recitals on Southern Tour

Beatrice Donley, contralto, sang in four performances of Messiah recently in Durham, Raleigh, Greensboro and Highpoint, N. C. She is appearing in recitals and is soloist at several clubs and at private musicales this month. Miss Donley is an artist-pupil of Adelaide Gescheidt.

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# *CANADA*

(*Continued from page* 11)

been obliged to suspend temporarily through lack of male singers.

### Festivals to Continue

Musical festivals throughout Canada will be held as usual during the months of March, April, and May, in spite of many difficulties and problems, such as curtailed travel facilities.

Established concert series in Victoria, Vancouver, Calgary, Edmonton, London, Hamilton, Toronto, Ottawa, Montreal, and in many smaller centers are booked to capacity. The most gratifying development in this field is the number of appearances by Canadian artists.

Portia White, contralto, of Halifax, has already completed a Maritimes tour, singing in Wolfville, Fredericton, Truro and Moncton. Early in the new year she will sing in Toronto, Ottawa, Galt and other cities.

The Canadian Trio (Kathleen Parlow, violinist, Zara Nelsova, 'cellist, Sir Ernest MacMillan, pianist) performed Beethoven's Triple Concerto with the Toronto Symphony Orchestra on Nov. 10.

The Conservatory String Quartet (Elie Spivak, first violin, Harold Sumberg, second violin, Cecil Figelski, viola, Zara Nelsova, violoncello) played on Sunday afternoons, Nov. 1 and 8, in the Art Gallery of Toronto. These concerts, originally intended for men and women in uniform, have been crowded; over 1,500 attended the second recital. This Quartet will give their annual series of three concerts at the Toronto Conservatory of Music in January, February, and March, and early in March will play in Montreal, Ottawa and Quebec.

Ross Pratt, pianist, who now lives in Montreal, will play in Winnipeg, Jan. 4 and 10, with the Toronto Symphony Orchestra Feb. 2, in Galt Feb. 3, with the Montreal Little Symphony, Feb. 16, and in Ottawa, Feb. 18.

Lovers of organ music have not been forgotten (at least in Eastern Canada). The Casavant Society of Toronto will present five organ and choral concerts in Eaton Auditorium, and the Casavant Society of Montreal have listed five organ recitals to be given in Trinity Memorial Church, Montreal.

### Amateur Music-Making Thrives

The musical health of a nation is measured by the pulse of its amateur activity. In this regard Canada does not quite measure up to Britain and other countries but amateur music-making is increasing from year to year throughout the land. Many glee clubs, girls' choirs, young women's choirs, school orchestras, bands, junior symphonies, etc., are being developed at the present time. The members of these organizations will be the mainstay of our listening public in years to come.

The concert season in Toronto continued on Jan. 5, with the performance in Massey Hall of the Toronto Symphony Orchestra, assisted by Ida Krehm, Canadian pianist, now resident in Chicago. Yehudi Menuhin played in Massey Hall on Jan. 7. The Eaton Auditorium Concert Series commenced its 1943 season on Jan. 14 with a recital by Artur Rubinstein, pianist.

### Managers Optimistic on Gains

The musical season in Canada for 1943 is very promising, according to the reports of Toronto concert managers and musical authorities. Jack Elton, manager of the Toronto Symphony Orchestra, reports capacity houses at all concerts and full bookings for the remainder of the season. "The response to the work of the Toronto Symphony Orchestra has been most encouraging," says Mr. Elton, and states that in this city interest is assured for the balance of the season.

Mr. Clark, manager of the Canada Concert Series, sponsored by the Oxford University Press, says that their series has been most successful, especially as it was in the nature of an experiment.

"We are endeavoring," said Mr. Clark, "to provide a chance for Canadian artists to perform under circumstances as favorable as those accorded to visiting celebrities. The Oxford University Press sponsored this undertaking not as a profitmaking operation, but as a cultural contribution to Canada and to Canadian artists. The outlook for the continuation and the future of the series is most promising."

Paul Johnston, concert manager of the Eaton Auditorium Series, stated: "Business has been splendid, and we have enjoyed very good houses thus far; all indications point of a continuation of interest on the part of the concert-going public. There are still five of our series of artists to appear, and our plans for the 43-44 season are already successfully under way."

Ernest James, manager of Massey Hall, is anticipating an active season during the coming months of the year. The concerts sponsored by Massey Hall have been very well attended, and the '43 season will bring much of interest to musical enthusiasts.

Ernest Johnson, general manager of the Toronto "Prom" series, states that "although it is too early to release any definite plans as yet, the public response to our '42 season was so encouraging that the success of our 1943 season is assured. We will continue our policy of guest conductors and guest stars, and will continue to give opportunity to new and rising artists in every line of musical endeavor."

### Conservatory Student Waiting List

Of special interest is the comment of Norman Wilks, principal of the Toronto Conservatory of Music, who has just completed a trip through Western Canada on behalf of the Conservatory, "We anticipate a great deal of activity in Toronto, both through the faculty concerts and the student recitals," he said. "We have a waiting list for resident students, which is a fine indication of musical interest, and our registration is the highest in several years. Teachers that I have visited all over the country, are especially active, an indication that increased employment and increased activity in all lines of business had promoted a general interest in the art of music."

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## Sittigs Heard in Many Cities

Margaret Sittig, violinist, with her father, Frederick V. Sittig, at the piano, gave a recital for Mrs. Andrew Carnegie at her New York residence on Jan. 12. The following night the Sittigs played at the New York Stage Door Canteen. Among other recent appearances of Miss Sittig were recitals at Fort Monmouth, N. J., for the USO, on Jan. 19, and the next night at the Schubert Belasco Theater in Washington, D. C., for the Stage Door Canteen. On Jan. 26 Miss Sittig gave a recital at the Sebring, Florida, High School Auditorium.

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## Arthur Le Blanc Tours in U. S. and Canada

Arthur Le Blanc, violinist, has been touring the United States and Canada, appearing in Ogdenburg, N. Y.; Burlington, Vt.; Wellesley, Mass.; St. John, Fredericton, Sackville, Moncton in New Brunswick; Wolfeville, Sydney, Truro and Halifax in Nova Scotia. Mr. Le Blanc also was soloist with Les Concerts Symphonique in Montreal.

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## Carl Friedberg in Canada

Carl Friedberg, pianist having returned from a New York state tour, goes to Canada to appear on Feb. 3 in Beethoven's third concerto with the Montreal Women's Symphony and then over Stations CBS, CBY and CKLW.

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## Golschmann at Ft. Wood

Vladimir Golschmann conducted the St. Louis Symphony on Jan. 12 at its concerts for service men at Fort Leonard Wood, Mo.

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# NEW FACES

(*Continued from page* 13)

come to public notice, even if mainly in New York. When Pocahontas was staged by the American Lyric Theatre, the *cognoscenti* were impressed by the poised vigor of the music, its sure craft, its finish. A strong musical mind of its own shows also in another outstanding piece of Carter, the chorus Heart Not So Heavy As Mine, to a poem by Emily Dickinson. There is a true enchantment in this work, one of the best in new American music. The exquisiteness of emotion is matched here by the finesse of style and *mot juste* of its arresting polyphonic craft.

### Miriam Gideon: Musical Thinker

Miriam Gideon has to her credit an already imposing list of works that includes several for orchestra, chamber music, many piano pieces, songs and chorus. In her earlier Dances for Two Pianos, given by the League of Composers, one found engaging spiritual essence and also a fine musical thinking. There was also a young composer's love for half tones of harmony and, of course, all the polytonal bumps of the period. Her choral Madrigal, performed at the Three Choir Festival, shows a transparent lyric style and skillful handling of voice.

As to her later works, the best is, perhaps, the Lyric Piece for strings, notable for its fertile thematic thought and fresh formal conception. In the opening sonata-like movement, Miss Gideon deploys her three main motives not in the usual dialectic-emotional succession of contrasts, but after an order of her own. Then andante closes on a dark, appealing threnody.

### Gifted Edward Cone

One of the most gifted and splendidly endowed among our youngest composers is Edward Cone born in North Carolina, educated at Princeton and now a sergeant in the U. S. Army. Of his major works I know the clarinet quintet premiered by the League of Composers, and the violin sonata, a highlight of the festival of the International Society for Contemporary Music in New York, in May, 1941. I prefer the violin sonata, the *élan* and subtlety of its swift movement and the fastidious meditation of the slow one.

The music of his quintet is quite different—at this age a composer's idiom changes fitfully. Here the harmonic idiom is sharper with, however, a curious balance of the twelve-tone and the diatonic shafts. Yet one finds the same emotional delicacy and firm craft as in the violin piece. The music of the quintet is more *voulue* and the thematic material of less distinction, but it is music of high talent.

### The Case of Alvin Ettler

It was probably some three years ago that I either heard somewhere or read a piece—amid the maze of manuscripts I come in for reviewing as either board member of the League of Composers or director of the Three Choir Festivals, or as judge in some contest—a work by a manifestly gifted young composer whose very name I had not heard before, Alvin Ettler.

Since then two or three well informed musicians have spoken to me in praise of his music, its verve and skill, confirming my own impression. But up to the present writing I have been unable to find out anything about him. I do not know where he comes from, where he lives now, what he is doing, what he looks like nor how he works. A most typical case of fine gift and weak elbows!

### The Story of Vivian Fine

A brilliant musician is Vivian Fine. An agile pianist, admirable coach, extraordinary reader at sight of most difficult scores, this young Chicagoan transplanted to New York is well and favorably known to our musical world. Yet very few people realize that this serene, amazingly modest girl is a splendid composer, a creator of music of fine substance and outstanding mastery.

Some years ago I first saw the works of Vivian Fine. She was then a child of fifteen. I was amazed by the power and precocity of her superb musical brains capable of tackling the most intricate harmonic concepts.

Her former radicalism *à outrance* and cerebralism have now disappeared, leaving no trace. In her Allegro Concertante for strings it is a delight to follow the novel diatonic flow of the charmingly gay piece with its firm polyphonic-thematic backbone.

Even more impressive are her splendid songs— the attractive Epigram, of a limpid vocal ine and imaginative instrumentation; Bloom, for voice and string quartet, enchanting in its human substance and parallel weaving; luminous, lovely expressive vocal line and countervoices of the strings. Then there is Dirge (after Shakespeare) for voice, viola and cello, a piece beautiful in its emotional depth and a calm, clear-eyed mastery mirroring an amazingly potent, fine intellect.

Think of the stoicism of this extraordinary girl who has lived here for years without ever hearing her admirable music played or seeing it published!

### Versatile Donald Fuller

Young Donald Fuller, a Washingtonian "nursed" at Yale and the Juilliard, had good opportunity to show his excellent gifts. A prickly and lively thematic line plus abundant whirling of rhythm makes his Trio for clarinet, cello, and piano premiered by the League of Composers anything but staid and stagnant. And a delicate harmonic sense added to fine clarity of design steadies his style. The Sonatina for oboe, clarinet and piano given at the I.S.C.M. festival at Berkeley, California, last summer is more straight-forward, both harmonically and rhythmically, with a spurt of the neoclassic in it but it offers the same neatness of design and engaging directness as the former.

### A Neo-Classicist

Our list of gifted new figures is not yet exhausted.

Arthur Berger, New York composer, teacher, musicologist of much talent and wide knowledge, has to his credit a ballet, chamber music and songs. His quartet for woodwinds premiered in San Francisco is a piece by a dyed-in-the-wool neo-classicist and, very manifestly, a parishioner of the Satie church with its religion of enforced simplicity. Bèrger's is, however, music of grace and verve. More intricate is the writing in Crazy Jane on the Day of Judgment, for voice and instruments; again, plenty of wit and rhythmic allure.

One of the rising and youngest talents in our country—still another New Yorker— Norman Dello Joio is the author of a ballet The Duke of Sacramento, a Concerto for two pianos, a symphonietta and a larger choral work soon to be heard hereabouts.

## Saminsky to Conduct

Lazare Saminsky, a U. S. citizen of long standing, is active in many channels of American musical life, doing important committee work for the ASCAP, directing the annual Three Choir Festival of New York, acting as a director of the League of Composers and council member of the SPA (U. S. Songwriters' Protective Association).

He is to conduct an important concert at Town Hall on Feb. 23. The program is to include rare instrumental and choral music, to be presented by two prominent choirs and instrumentalists. Among other works, Mr. Saminsky will conduct the premiere of Seven Last Words by Normand Lockwood of Oberlin, O.; Randall Thompson's Pueri Hebraeorum, his own The Lord Reigneth (new version) and some rare Russian and South American music.

Coming performances of Mr. Saminsky's other works include one of Three Shadows, one of the composer's most successful, by the San Francisco Symphony under Monteux.

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# SOUTH AMERICA MECCA OF ARTISTS

Photo by Ommy Weber

**MARISA REGULES, pianist, WITH CONRADO TRAVERSO,** Consul General of Argentina, in whose office the Buenos Aires pianist signed a contract with André Mertens, director of the South American Division of Columbia Concerts, Inc., to tour the United States next season. Designated as "Ambassadress of Good Will," Miss Regules was selected in the "cultural exchange policy" of Columbia Concerts. Under it, Mr. Mertens for the past two seasons has arranged tours for 25 American Metropolitan Opera and concert artists in South and Central America.

Music seasons in the Latin American countries present unusual opportunities for artists in the coming months, according to the testimony of several North American managers active in booking attractions in South and Central America and Cuba.

"As a realist, I see clearly the important role which music always plays during war time," declared André Mertens, Executive of the Haensel & Jones Division, Columbia Concerts, Inc., and Director of the South American and Mexican Division of the latter corporation.

"For this reason I firmly believe in the future of American music life—the growth as well as the importance of it. I firmly believe that by wholehearted co-operation between managers and artist on one hand and local managers and the press of the country on the other, we shall be sure not only to survive the war, but to come out of it stronger than ever, as the public realizes the importance of music as a morale-builder.

"I am just as confident of this as I am of the great future of our cultural relations with Latin American countries, with which we are now exchanging artists on an ever-increasing scale. This exchange is of far reaching social significance, as knowledge of each other's cultures is of prime importance in solidarity for the American republics."

### D'Andria Plans Opera Seasons

Continuing his good will tours of operatic productions, Giorgio D'Andria plans a spring season in Havana and Santiago de Cuba with American artists. Mr. D'Andria has always included both native-born and naturalized American singers in his companies.

Each season Mr. D'Andria has presented opera in South America, Puerto Rico and Cuba. Among those who have appeared with his National Grand Opera Company have been Richard Bonelli, Helen Jepson, Frederick Jagel, Rose Bampton, Robert Weede, Leonard Warren, Jan Kiepura, Bruna Castagna, Nino Martini, Zinka Milanov, Jarmila Novotna and Licia Albanese. From 1934 through 1942, he has fulfilled return engagements in Havana, Venezuela and Puerto Rico as well as in the United States.

Mr. D'Andria is an American citizen, and served in the U. S. Army Intelligence in the first World War.

### Dalrymple Sees Opportunity

"My interest in artists' appearances 'Below the Border' is unabated despite seemingly impossible conditions regarding transportation facilities except for Mexico City and its environs," stated George H. Dalrymple, of New York and Mexico City.

"Mexico is enjoying a period of prosperity and the music-loving public in Mexico City is crowding the Palacio de Bellas Artes at every concert," he continued. "Erich Kleiber this winter conducted six symphony concerts with the Orquesta Filarmonica.

"The Lener Quartet has been giving some twelve recitals this season. This Quartet was organized in Budapest in 1918 by four Hungarian musicians, Jeno Lener, Josef Smilovits, Sandor Roth and Imre Hartman. They made their home in London and there made records of standard repertoire. More than 1,500,000 of their records had been sold up to the outbreak of the war. Three years ago the Quartet went to South America and, after many appearances in Buenos Aires visited all the principal cities. They reached Mexico City a year and a half ago, expecting to complete the tour in the United States. Among their contracts here was one with the New Friends of Music.

"However, the musicians found the immigration barriers too formidable to mount at present. Jeno Lener withdrew from the organization and his place was taken by Hisinic Ruvalcaba, one of Mexico's leading violinists.

"Salvada Ordonez, director of the National Conservatory of Music in Mexico City will have a summer school during the months of June and July open to students from our country.

"Mexico City is a good place for young artists to begin to lay the foundation for a career in Latin American countries and to win an audience now."

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# *OHIO CENTRES REPORT PROGRESS*

CLEVELAND, O.—Hailing valiant Russia's triumphant onward march on the field of battle, Rodzinski and the Cleveland Orchestra presented its second all-Russian program of the season. It included Glinka's spirited Russlan and Ludmilla Overture, Tchaikovsky's Second Symphony, and Rimsky's Scheherezade, the last featuring concertmaster Spivakovsky.

Claudio Arrau gave a meticulous performance of Beethoven's Emperor Concerto at the twelfth pair of concerts when Ernst Toch's Pinocchio and Sibelius' austere Fifth Symphony were also played.

The Mendelssohn concerto featuring the beloved Fritz Kreisler, the second of the all-star Popular Concerts, was heartily greeted by an audience of 5,000.

Vladimir Horowitz, under the auspices of Cleveland Concert Course, captivated his capacity house of 3,000 enthusiasts.

Under the same auspices the Roth String Quartet delighted a throng of chamber music devotees with quartets by Haydn, Ravel, Schumann, Beethoven, Tchaikovsky and Four Preludes and Fugues by Roy Harris dedicated to the ensemble.

John L. Severance, donor of Severance Hall, bequeathed to the Museum of Art his collection valued at more than three millions, which is on exhibition in four spacious galleries to invited guests until March. It included paintings of Rembrandt, Van Dyck, Gainsborough, Reynolds and many other treasures.

Under the sponsorship of the Composers and Authors Association of America, Normand Lockwood of the Oberlin Conservatory of Music appeared at the piano for Helena Strassburger, soprano, in two groups of his songs. Alice Crane Williams, national president of the Association, comprising 20 chapters, is now organizing Toledo and Columbus units of this organization.

Appearing for the first time this season, the Cleveland Women's Orchestra under the competent musical guidance of its founder, Hyman Schandler, was heard in a concert for the benefit of medical aid to Russia. Tchaikovsky's Fourth Symphony received a splendid reading, and 15 year-old Florence Salb performed the Chopin F minor Concerto commendably. Participating was the Rusin A Cappella Choir directed by Nicholas Benyo, acquitting itself admirably. A large audience applauded the concert.

ROSE WIDDER.

## Szigeti Plays at Camps

Joseph Szigeti, violinist, appeared at Camp Wallace, Galveston, Texas, and the Naval Air Station, Corpus Christi, Texas.

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## *CINCINNATI*

(*Continued from page* 11)

Other managements, however, are going right ahead. Mrs. Adolf Hahn, president of the Matinee Musicale, announces for next season top ranking artists as usual. J. Herman Thuman, impresario of the Artist Series, will present established artists, but no innovations. Paul Katz, conductor of the Dayton Philharmonic Orchestra, is pleased with this, his tenth year, and hopes his eleventh will be as good.

The College of Music will concentrate on the study and performance of music as a soul stimulus for a people at war, with emphasis on the importance of women as musicians. The Conservatory of Music will carry on with traditional diligence.

## Menuhin to Visit South America After U. S. Season

Yehudi Menuhin returned to New York recently after a several months' tour of the Pacific Coast and Middle West. He gave a Carnegie Hall recital on Jan. 25, and during the next three months makes Eastern and Southern tours, including engagements in Havana and the Caribbean area. At the conclusion of his present tour of this country in May, he will return to South America for his second consecutive countrywide tour there, following the success of the one he made last summer.

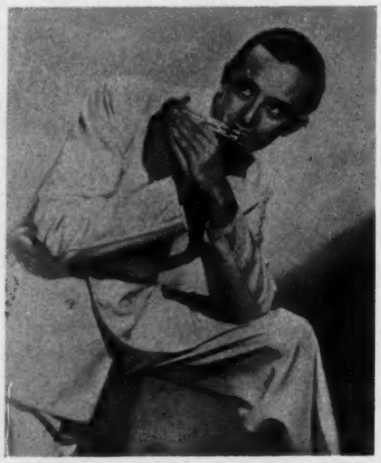
Mr. Menuhin, between engagements in the United States, has made many appearances for service men. In El Paso, Tex., in addition to his regular recital, he gave three camp concerts in one day, and in Denver, Colo., made the same number of appearances before the armed forces.

**LARRY ADLER, above right, and PAUL DRAPER,** harmonica player and dancer, appeared in a joint recital for the benefit of Russian War Relief at Carnegie Hall, New York, on Jan. 29. Mr. Draper and Mr. Adler made a three months' tour together last autumn in which they fulfilled 43 engagements from coast to coast. Beginning March 1, they plan to make a ten weeks' tour of England under the USO.

## Springfield, O., All Star Concert Course Thrives

SPRINGFIELD, O.—Plans are not yet complete for next season's All Star concert course. When the Fortnightly Musical Club discontinued its activities, Charles L. Wagner, New York impresario, entered the field, with Mrs. George A. Brownfield as the local manager. Two more concerts will be given this season by Jan Kiepura, tenor, Feb. 12 and the Farbman String Symphony, March 26. The course began Oct. 9, with The Barber of Seville, continued with Jeannette MacDonald, and presented Joseph Battista, pianist, on Dec. 7. All concerts are given at Memorial Hall, with a large list of seats sold.

A. M. T.



## Beecham Wins Divorce

BOISE, IDA.—Sir Thomas Beecham received a decree of divorce in District Court on Jan. 14 from Lady Beecham, whom he married on July 26, 1903, in London. Depositions, taken in London, were filed. Sir Thomas was not present.

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# MANAGERS LIST PLANS

(*Continued from page* 12)

as a popular singer is proven by the enormous sale of his Decca recordings of patriotic war songs. Concert and symphony engagements this season have taken him out to the Pacific Coast.

"Annamary Dickey, young American soprano, because of her success at the Metropolitan Opera, her charm, and personality, plus the background of musical comedy, is currently considering a flattering offer for a Broadway musical production, but has to date turned down Hollywood's call. A brilliant career is predicted for her.

"I am most fortunate in having Egon Petri, one of the foremost pianists of our day, and a consistent favorite with symphony and concert audiences. The large distribution of his Columbia Recordings, and his twenty-six weekly CBS broadcasts, have created an even greater demand to hear him in person. Petri is one of the easiest people to work with—professionally he has a tremendous repertoire, so varied that he can fill any requirement of a local sponsor. Those fortunate enough to know Petri, count any conversation with him a rich experience because of his wit and congeniality. He is the ideal personification of a great artist and a great man.

"I have long thought that there has been a need for a new great woman pianist, and have recently added to my list, Leah Effenbach, referred to by critics as 'a second Carreno.'

"The brilliant notices of Dougherty and Ruzicka from coast to coast have established them in the front ranks of two-piano teams.

"RCA Victor report that Maria Kurenko's two albums of Russian compositions are enjoying tremendous sales. Critics of New York, Chicago and San Francisco acclaim Kurenko the greatest singer of Russian songs.

"We have temporarily lost to the armed forces a concert and radio favorite in Steven Kennedy.

"It has been my privilege to manage the sold-out tours of Martha Graham and Her Dance Company. She will repeat her New York season in the spring, and will fulfill as many out of town appearances as transportation will permit.

"These artists are all arranging their time and touring schedules to permit them to tour for the USO, war bond selling and camp shows, and in every possible way are helping with the war effort.

"After release of the Warner Brothers musical film, The Desert Song, its singing star, Dennis Morgan will be available for a limited number of concert and symphony engagements. This brilliant artist has made a great name for himself in pictures, and is now realizing his ambition and training by becoming established as a singer.

"Kenny Baker's success as soloist at the Hollywood Bowl last summer has put him in great demand as a concert artist and soloist with orchestras. After completing two film commitments, Baker will be available for concert."

## ALBERT MORINI

Albert Morini, concert manager, whose musical activities have been booming in recent months, looks forward to an even greater season of musical interest.

According to his findings while on the road, and expressions of interest that have been pouring into his office at 119 West 57th Street, New York, "people are gladly turning now, more than ever, to good musical entertainment."

Under his management are the American soprano, Anne Brown; the National Grand Opera Company, under the direction of George D'Andria; the American Ballad Singers, led by composer Elie Siegmeister; Stell Andersen, American woman pianist; Donald Dickson, American baritone, who was recently added to the list; Maurice Eisenberg, American cellist and exponent of the Pablo Casals School in this country; Stuart Gracey, American baritone, and Mr. Morini's younger sister, Haydee Morini, Viennese dancer.

"In opera, too, there has been a sudden renaissance," this manager states. Arrangements have recently been concluded with the Griffith Foundation for a festival of Opera in Newark under the direction of Mr. D'Andria. The performance of Traviata before "standing room only" this season on the Major Concert Series at the Brooklyn Academy of Music was also "unmistakable proof of the hold that Grand Opera has taken," according to Mr. Morini. His statement continues:

"The American Ballad Singers completed a fifteen thousand mile concert tour this past year before crowded audiences in all sections of the country. Gathered from every part of the land, their native folk ballads—including cowboy yodels, sea chanties, spirituals, courting songs, mother-in-law tunes, hill-billy, work songs, and ballads for victory—provide a condensed and lively folk history of America. The singers are all outstanding soloists, comprising Helen Yorke and Ruth Fremont, sopranos; Rebekah Crawford, contralto; Emile Renan, baritone; Thomas Edwards, tenor; Earl Waldo, basso, and Elie Siegmeister, composer-director.

"Anne Brown's tour this season was of such stunning proportions that it was necessary to postpone many engagements until the following season. After having achieved her objective of fifty concert engagements, Mr. Morini announced a sold out tour, and bookings are now under way for next season's appearances. She scored brilliant successes both in recital and as soloist with major symphony orchestras.

"Mr. Dickson, recently taken under the Morini management, is known to millions all over the country as a result of his successful recitals and his popular broadcasts. He has appeared in recital establishing new attendance records, as soloist with many of this country's major orchestras, and has had prominent appearances with the Metropolitan and Chicago Opera Companies.

"Stell Andersen outstanding American woman pianist, has been busy concertizing in the east and south, and is scheduled to make her next New York appearance in the well-known piano series at the Washington Irving High School on February 20.

"Mr. Eisenberg is a distinguished American cellist who combines a brilliant technique with his exceptional interpretive powers.

"All in all, Albert Morini seems to have reason to look forward to an all-out season."

## VERA BULL HULL

Concert Management Vera Bull Hull next season will book a Spring tour for the Apollo Boys' Choir in Eastern states. Helen Alexander, soprano, new this season, has given two New York recitals and sings again on March 3. She toured the South in December. Barbara Darlys, dramatic soprano, recently returned from Lithuania, where she was leading soprano at the State Opera in Kaunas. She will be heard in opera, oratorio and concerts. Nancy Ness, dramatic soprano from Bergen, Norway, who will appear in opera and recitals, recently was soloist in Chicago for Norwegian Relief, at USO camp concerts and on the radio.

Balbina Brainina, Russian pianist, who made her American debut six years ago with the New York Philharmonic under the late Ernest Schelling and who has been fulfilling concerts in Europe, has returned and will tour. Joanna and Louise Leschin, duo-pianists, also will tour under Mrs. Hull's direction .

John Powell, American composer-pianist, is touring and last month was soloist in his own Negro Rhapsody and Liszt's Hungarian Fantasy with the Louisville Symphony. Because Capt. Beryl Rubinstein is in the Army, the two-piano team of Rubinstein and Loesser had to forego their tour. Arthur Loesser is giving solo programs. The Rothschild String Quartet has toured this season, appeared in New York and will fulfill February engagements. Frances Hall, pianist, whose Town Hall recital in December was postponed because of illness, will fulfill engagements in Pennsylvania, Ohio and the

(*Please turn to page* 48)

# Reiner Leads Philharmonic

It was a real pleasure to welcome Fritz Reiner back to the conductor's stand with the Philharmonic when he led its concert of Jan. 14 at Carnegie Hall—his first appearance at the orchestra's regular series since 1929.

Reiner chose as his program Stravinsky's symphonic poem, Le Chant du Rossignol, the Moussorgsky-Ravel Pictures At An Exposition, and Shostakovitch's sixth symphony, its initial performance by the Philharmonic.

All familiar music which needs no new analysis at this writing, except to repeat that the Sixth is not one of Shostakovitch's best works and that the Rossignol score of Stravinsky still exerts fascination with its sensitive fancy and brilliant orchestration.

The musical and baton talents of Reiner revealed themselves again impressively. He has his players in complete control and accord and knows how to get the best from them in zeal, finish and euphony of sound. He gives emotion and imagination to his interpretations and never fails in taste or sense of style. The Stravinsky was a febrile and colorful presentation. Fine understanding of moods and characterization marked the strongly contrasting morceaux of Moussorgsky. Reiner poured out his utmost in fancy, feeling and dramatic insight to make the Shostakovitch register affectionately. The present chronicler admired the conductor and the Philharmonic playing much more than the Symphony.

Mr. Reiner continued his Philharmonic Orchestra guesting with a Sunday matinée at Carnegie Hall on Jan. 17, presenting a Russian program of Prokofieff's Classical Symphony, the Polka and Dance from Shostakovitch's ballet The Golden Age, Italian Caprice by Tchaikovsky, and Moussorgsky's Pictures At An Exhibition.

Reiner's firm baton control, rhythmic precision and taste in tone and dynamics always secure the best results from an orchestra and this concert was no exception in that regard. He made the whimsical Prokofieff work a marvel of clarity and delicate humor. The Tchaikovsky music sparkled exhilaratingly. Not since Toscanini's memorable reading has the Moussorgsky-Ravel opus been done in New York with such contrasts of imagination and such strongly characterized eloquence. The whole concert was a rare experience.

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# *Metropolitan Opera* Revives La Forza and Louise

The Metropolitan Opera launched 1943 with well-attended performances, including some which listed a record number of standees. Features of the holiday period were revivals of Boris Godounoff, La Forza del Destino and Louise. Manon, another restoration of the year, had a repetition. A debut was that of Elwood Gary, native tenor, one of the auditions winners of last spring, as the Singer in Der Rosenkavalier, he having returned to civilian life after the disbandment of a special technical unit of the Army.

### La Forza Revived

Verdi's La Forza del Destino was performed at the Metropolitan for the first time in some seven years on Jan. 9, with Bruno Walter conducting the work for the first time in New York. A novelty was the following of the Franz Werfel version used in German opera houses, though the opera was sung here, as usual, in Italian. The stage direction of Dr. Herbert Graf was a thoughtful one, with a change in the fact that the duel in the last act was partly visible to the audience. Alterations in the musical sequence included the placing of the duet, Solenne in quest' ora, at the end of the opening scene in Act III.

Throughout, Mr. Walter's musical leadership made for a greatly sensitive and dramatically significant treatment of the orchestral score. He conducted the overture after the first scene, with as great care as if it were the Egmont or Fidelio. The monastery scene, in many respects the peak of the music, had a new richness and refinement, with the voices subordinated to the structure of the whole. Though the libretto remains a misshapen, episodic and often lagging action, the climactic moments were rendered powerfully moving by the unity given to singers and orchestra.

Zinka Milanov sang Leonora for the first time here, using her voice with fine restraint and generally with fused quality. She gave a dignified, dramatic embodiment of a role often hard to make real. It was undoubtedly one of the best achievements of this artist.

Kurt Baum was a revelation in his first performance here as Don Alvaro, a truly superb achievement. Hitherto this fine singer's capabilities have not been shown to the full. His is one of the best tenor voices in the company, sympathetic in quality, virile in production and dramatic in its timbre. His stage deportment is manly and sparing of gesture. Mr. Baum had several extremely warm solo ovations.

Lawrence Tibbett, the Don Carlos, succeeded well in giving dignity to his enactment, and in the later scenes his vocal richness and weight told impressively in ensembles. His voice had not warmed up for his florid solo in the inn scene, and his singing of it proved disappointing. Elsewhere his dramatic gifts were in striking evidence.

One of the finest voices heard was that of Ezio Pinza, whose singing of his chief scene as the Abbot was superb in volume, texture and benignant quality. Irra Petina gave a pert and spirited character study of Preziosilla, the Gypsy. Salvatore Baccaloni did the broad comedy of Fra Melitone with unction. Others heard to advantage were Louis D'Angelo (Marquis), Thelma Votipka (Curra), Lorenzo Alvary (The Alcade), Alessio De Paolis (Traubucco) and John Gurney (Surgeon). The chorus singing, under Giacomo Spadoni, was good. The settings were those used in former productions, but still fresh-looking and in this case atmospherically lighted. The house was crowded and the reception warm.

### Boris Impressively Sung

The repetition performance of Boris Godounoff on Jan. 11 had the same cast and conductor as previously with the exception of Charles Kullman who took the place of the indisposed René Maison.

The most fastidious listener could not have considered the occasion anything but ideal. Atmosphere perfect, stage management remarkably good, chorus outstandingly fine, and the soloists most cleverly suited to their roles. George Szell did wonders with the score melodically and dramatically. Not since the days of Toscanini at the Metropolitan has the Boris music been sounded with such eloquence and emotional strength.

Kullman's appealing voice as Dimitri, and the sincerity of his acting, were highlights of the evening. Another of course was Pinza's magnificent handling of the title part. Baccaloni (Varlaam), Dudley (Missail), The Simpleton (John Garris), Thorborg (Marina), Moscona (Pimenn), Doris Doe (The Innkeper), Farell (Xenia) and Irra Petina (Teodoro), with her beautiful Russian dancing, all shone effulgently in this quite supreme performance.

### The Peril of Paris

The 1900 city of Paris, its perils, pleasures and workaday and Bohemian life are set forth with simple but wonderful skill in the libretto of Louise, done on Jan. 15 at a matinée for the benefit of the Free Milk Fund. Charpentier's score matches the book in veracity and atmosphere, and the entire result is an opera of deep human and musical appeal, as fully effective today as when the work was first produced about forty years ago.

In line with its new style stage management and effort to concentrate on ensemble spirit rather than on individual show-off stunts, the Metropolitan made this Louise presentation take on believable reality and authentic animation.

Grace Moore, continuing the richer tones and greater emotional sincerity she seems to have found this season, gave a memorable version of the title role with complete understanding of its psychology, poetry and passion. Raoul Jobin aided her appreciably as Julien, intoning warmly and acting with romantic ardor. Ezio Pinza did a masterfully portrayed Father, sympathetically sung and strikingly characterized. Doris Doe was the very embodiment of the severe bourgeois Mother.

Other who fell into the picture with artistic verity were Maxine Stellman (Gertrude) who delivered her second act song splendidly; Lillian Raymondi (The Apprentice) grotesquely comical; Mona Paulee, doubling in well etched bits; Alessio De Paolis (King of the Fools) apt in varied vocal and histrionic moods. A word of credit too for the Montmartre ballet headed by graceful Nina Youchkevitch.

Everything there is of beauty and brilliancy in the Charpentier music was expertly fashioned by Sir Thomas Beecham who is making a memorable record of achievement at the Metropolitan.

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# CHICAGO: Concerts of Symphony And Recitals Attract

By RENÉ DEVRIES

CHICAGO.—Désiré Defauw, regular conductor of the Concerts Symphoniques of Montreal, scored an enthusiastic success when he led the Chicago Symphony Orchestra in its Theodore Thomas memorial concerts. His reading of the Franck symphonic poem, Le Chasseur Maudit, stirring and dramatic to the extreme, was the highlight of a program that listed the overture to The Flying Dutchman, Debussy's Clouds and Festivals and the Beethoven Seventh Symphony.

Playing three concerts within four days with the Chicago Symphony Orchestra under the baton of Hans Lange, Fritz Kreisler was received like a conquering hero, with the audience rising as he appeared, to play the Bruch concerto for the Tuesday patrons and the Mendelssohn Concerto at the Thursday-Friday concerts. At the Tuesday concert we heard Roussel's F major Suite, not heard since 1938, and a work which might have remained on the shelf.

Associate Conductor Lange's version of the Brahms fourth symphony gained him many new admirers and proved a pleasant surprise. The lively Haydn E flat symphony might be listed as a novelty and its revival after many years is to Lange's credit, who is proving himself an excellent program-maker. On the same occasion he made known the concert suite from Milhaud's La Création du Monde, a cleverly orchestrated composition of jazz idiom, sufficiently piquant to deserve repetition.

### Chicago Piano Symphony Bows

Bertha Ott, always on the lookout for new attractions, secured the Chicago Piano Symphony Orchestra for a series of three concerts in Orchestra Hall. The group, consisting of nineteen girls with Antoinette Rich as musical director, performed capably if not stirringly at its debut and should be heard to better advantage as the season progresses.

### Risë Stevens' First Chicago Recital

In her first Chicago recital at the Civic Opera House, winsome Rise Stevens duplicated the success scored two years ago in her lone appearance with the Chicago Opera in the title role of Rosenkavalier. The popular artist had in Paul Ulanowsky a worthy coadjutor at the piano.

### Czerwonky Directs DePaul Orchestra

Many conductors earn prestige directing major symphony orchestras while others make their mark in raising the musical culture of the country at the head of student bodies and second league symphonic organizations. Richard Czerwonky belongs to both groups. He has led leading European and American orchestras and has built the DePaul University Symphony from a student body to a professional group of arresting merit. A student orchestra capable of going through the mazes of Beethoven's Pastorale Symphony with the accuracy and tonal color noticed in the recent Thorne Hall concert must be considered an instrument of great possibilities. Diligent in his endeavor, Czerwonky got every ounce of energy from his young recruits not only in the symphony, but in Mozart's Magic Flute overture and Gliere's Russian Sailor Dance. Esther Glazer, violinist; Joanne Winkleman, soprano, and Henri Rose, pianist, were the feted soloists who shared in the success of the night.

### Nakutin Presents Singer

Annually Alexander Nakutin presents in recital several of his professional artist students. Adeline Zach, a mezzo-soprano already well established in this community, showed marked improvement in the matter of tone production and pronunciation when she appeared before a large Kimball Hall audience in an unhackneyed program featuring an entire Russian group. Her voluminous voice has lost some of its darkness and its new crystalline quality made her exhibition admirable. A scholar, Miss Zach enunciates equally well French, Italian, Russian, German, Hebrew and English; her phrasing is exquisite and her personality charming. Robert Macdonald, at the piano proved himself the ultra plus accompanist.

### Janet Bush in Chicago Debut

Janet Bush, New York mezzo-soprano, deserves a larger audience than the one which heard her debut recital at the Great Northern Theatre, for she has much to recommend her—a voice of luscious quality, well guided and capable of expressing emotion with real feeling. Miss Bush had the good fortune of having for accompanist, Arpad Sandor, who shared the hearty applause of the fifty odd hearers.

### Mme. Herman Devries on the Air

Extending her activities annually the well known teacher of voice, Mme. Herman Devries has of late appeared as narrator and accompanist for her operatic group in its various concerts in and outside the Loop. Recently she added another feather to her cap as commentator over the ether and at the invitation of Mark Love of Station WAIT gave a brief résumé of the life of Herman Devries, dean of music reviewers and critic for the past 27 years of the Chicago Herald-American.

### Maria Hussa at Sherwood Hall

To hear Maria Hussa in songs by Richard Strauss one would travel many miles for this Czecho-Slovakian soprano appeared throughout Europe in Strauss cycles with the composer at the piano. Such a treat was afforded the many who filled Sherwood Music Hall recently when the popular soprano, with Daniel Ericourt at the piano, gave joy by her authentic and effective singing of Die Georgine, Wiegenlied, Die Einkehr and the monolog of Salome. Her voice, wide in compass and of unusually pleasing quality, soared the heights and with the pianist giving her orchestral accompaniments the short exhibition became an event of much import.

### Carol Silver Plays at Northwestern

More and more in demand is Carol Silver, eighteen-year-old pianist winner of many coveted prizes, who was returned a semi-finalist in the contest for an appearance on the Adult Musical Arts Piano Series at Orchestra Hall. The beauteous young lady has filled numerous engagements in and around Chicago since her recent recital at Kimball Hall and is to play the first movement of the Tchaikovsky Concerto for the USO benefit at Cahn Auditorium on the Northwestern University campus in Evanston in February.

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### Virginia Pemberton Booked for Concerts

Having closed her series of appearances with the Columbia Opera Company on its tour of the Middle West and Canada, Virginia Pemberton will lay aside the costumes of Marguerite, Desdemona, Violetta, Nedda and Micaela for new American-made gowns when she makes her first tour in concert and recital, beginning Feb. 4. A series of dates throughout the Middle West has been booked for her through the Harry Culbertson management, with mileage so short that neither present transportation difficulties nor the fuel shortage will hamper the soprano in fulfilling engagements.

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### Illinois Federation Meeting

Officers and chairmen of the Illinois Federation of Music Clubs came from all parts of the state for the winter board meeting here, over which Mrs. Royden J. Keith, state president, presided. Chief matter of discussion was the American Music Festival of the Air which the National Federation is substituting for its customary biennial American music festival, which will take place during National Music Week, May 2 to 8. District chairmen were urged to stress continuance of war service work, consisting of organizing talent for U.S.O. Clubs and Service centers, raising funds to purchase musical equipment and promoting the sale of war bonds and stamps.

### Helen Bartush at Lincoln Centre

Helen Diane Bartush, mezzo contralto of the Chicago Opera, sang at Abraham Lincoln Centre under the auspices of the Cultural Arts Concert Committee. A well liked feature of her program was a group of Red Army songs and numbers by Tchaikovsky and Rachmaninoff sung in Russian costume.

### Mu Phi Epsilon Benefit

Proceeds of the concert sponsored by Mu Phi Epsilon and given by Mae Doelling Schmidt, pianist-composer, and May Barron, soprano recently were used towards the ambulance being purchased by the Illinois Federation of Music Clubs as a tribute to the fighting musicians.

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## *Chicago Managers*

(*Continued from page* 11)

Walter L. Larsen, managing director of the National Concert League, says that "the war with its attendant regulatory laws, high taxation and dislocation of home life has adversely affected our 'Concert League' organizations distributed throughout the Middle West. It has become increasingly difficult to find a group of men and women with spare time and sufficient interest, willing to devote the necessary time to selling memberships for a concert series. The average person, who under normal conditions will patronize concerts now feels that he has a good reason for declining his support. This situation will unquestionably adjust itself as soon as the public becomes accustomed to the changed conditions and musical people begin to realize that community life is not complete without a series of good concerts."

### Nicola Berardinelli for Denver Opera

CHICAGO.—Nicola Berardinelli, Chicago operatic baritone, who has appeared often at the Civic Opera House here and in operatic houses in the Middle West in many important roles, has been engaged by Monsignor Bosetti for guest appearances in Rigoletto with the Denver Opera Company. Mons. Bosetti will direct the performances.

Mr. Berardinelli is one of the few singers who has conducted grand opera and symphonic works. An all-round musician, he has arranged opera performances, for students and professional artists, at times directing the presentation and at others taking a leading or a small part.

### Kalamazoo Symphony Plays Collins' Mardi Gras

CHICAGO.—Edward Collins' Mardi Gras, which won the first prize offered in 1926 by the North Shore Festival Association of Evanston, revised and played by the Chicago Symphony last season under his direction, was recently given by the Kalamazoo Symphony under Herman Felber.

In recent years a number of Collins' larger works have been played, including two piano concertos by the Chicago Symphony Orchestra with the composer as soloist. At present Mr. Collins is putting the final touches on his third piano concerto, which he will introduce to Chicagoans at the regular Thursday-Friday concerts of the Chicago Symphony on March 25 and 26.

### John MacDonald Heard in 6 Cities as Oratorio Soloist

John Macdonald, bass-baritone, sang as soloist in four Messiah performances in Chicago, including one with the Apollo Musical Club, and others at Ann Arbor (Mich.) Fort Wayne, (Ind.), and Berea and Richmond, Ky., during December. On Dec. 19 and 20 he was soloist in two performances of Verdi's Requiem with the Indianapolis Symphony under Fabien Sevitzky.

### Rudolph Reuter in South Bend

SOUTH BEND, IND.—Rudolph Reuter, pianist, scored an unusual success, playing the Tchaikovsky B flat minor Concerto with the South Bend Symphony Orchestra under the direction of Edwyn Hames. His brilliant performance made a deep impression on the audience, which recalled him many times and demanded several encores. D. N.

### Cara Verson to Tour

Cara Verson, pianist, is booked for recitals of modern music and for *causerie* recitals in Iowa, Wisconsin, Tennessee, Ohio and Minnesota in January and February.

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# Hollywood: Good Booking Prospects Found Throughout West

(Continued from page 8)

as well as the winter season of the Philharmonic Auditorium. The organization will move from downtown Los Angeles to the Hollywood Bowl in April, immediately following its last scheduled symphony pair.

No official objections to a Bowl season have been raised, and according to previous ruling crowds of 10,000 persons will be permitted. The Bowl easily complies with the dimout restrictions, only a few shielded lights being necessary for entrance and egress, while the Bowl shell is not visible from the sky. Opera performances or spectacles, however, will be impossible.

The orchestra has given several concerts for servicemen, especially in San Diego where it played at the Naval Hospital and also inaugurated the Marine Base Auditorium on Jan. 30. Hollywood Bowl concerts of last year were broadcast to the armed forces throughout the world by short wave, and doubtless will be so broadcast again this Summer. The towns on the ocean front, have been very well patronized.

### Behymer Sees "Normalcy"

Concert bookings have been normal for the coming season for all points west of Denver, according to Impresario L. E. Behymer. The Pacific Northwest is taking its full quota of concerts and may even take a few more. San Diego, now bulging with war workers in the immense plane plants, will have more concerts than ever before in its history.

The only actual mortality is Santa Barbara, which will have no concerts at all, since the wealthy idlers, who comprised the entire music attendance, were frightened entirely away from the vicinity by the couple of shots fired by a Jap submarine at a distant beach last year. Tucson and Phoenix, deprived of their former dude ranch influx, will have few musical events, and bookings are also off in El Paso and western Texas.

Though there will be no diminution in number of concerts in Los Angeles next year, the transportation problem is still hurting attendance. Most of the patrons who formed the bulk of the regular subscription lists live in Beverly Hills, Pasadena and other outlying residence districts from fifteen to twenty-five miles from the downtown section. Except to Pasadena, there is no streetcar service, and bus service is poor, crowded and infrequent.

### In Other Coast Cities

In compact San Francisco, where public transportation is convenient and adequate, concerts are being better patronized than ever. Fresno and Bakersfield have been helped by the proximity of army camps. Carmel, however, and other towns on the ocean front, have been handicapped by dimout restrictions.

Redlands Bowl, outside the dimout area, will continue with its usual schedule of two concerts per week, according to Mrs. George Mullen, its founder and executive director, and present its annual Summer season Summer concerts also will be given as usual in Marin County, in Burlingame and in the Greek Theatre in Berkeley.

College bookings are entirely normal, according to Behymer, with the University of California at Los Angeles anticipating a better season than heretofore due to increased neighborhood patronage, and Claremont and other universities following suit. At Berkeley, however, there will be no concerts since the only available auditorium is being used by the Army. Club bookings have shown no appreciable change, and may even improve as the season progresses.

Werner Janssen announced suspension of his anticipated season, since so many of his orchestra personnel have gone into the armed forces. He is contemplating a reorganization, however, and may resume concerts in the summer or fall.

### Coast Jottings

Indication of the rapidly growing recognition of Louis Kaufman, brilliant American violinist, is the fact that only a few months after publication of a feature article in Musical Courier concerning his concert and film activities, the Etude followed suit with an interview by Verna Arvey in its December issue, and the Jan. 23 issue of Liberty magazine also carries an informative article concerning some of Kaufman's experiences while recording for films.

* * *

One of the most exhaustive libraries of operatic and concert scores is possessed by Maestro Pietro Cimini, who has made his home in Los Angeles for 17 years, and has conducted in the Hollywood Bowl for 14 years and the San Francisco Opera for ten. During his European career, he conducted most of the more than 200 opera scores on his shelves, and all of them have the necessary annotations for traditional execution. Among his records are many now unobtainable of great artists of the past. Dusolina Gianinni is now programming one of Cimini's vocal compositions.

* * *

Miklos Rozsa has just completed a Concerto for string orchestra. Written in three movements, it is tonally free and has no program. The composer also turned out two of the most notable musical scores of the past year, Jungle Book, and Jacare.

* * *

Composer Eugene Zador is now putting the finishing touches on his latest work, a Biblical Tryptich for full orchestra depicting Joseph, David, and Paul.

* * *

John Crown is now associate professor of piano at the University of Southern California.

* * *

Republic cast the Hall Johnson choir in the Roy Rogers special, Heart of the Golden West, and received such a good reaction that the studio has signed the St. Brendan's Boys' Choir for Roy's newest special, Idaho.

* * *

Charles Previn, Universal music director, has assigned Frank Skinner to compose and arrange the score for the just-completed Deanna Durbin film, Forever Yours. Previn will conduct, and scoring will be completed within the next two weeks.

* * *

Dimitri Tiomkin has completed composing and arranging the musical score for the Jack H. Skirball production, Shadow of a Doubt, at Universal.

## Mary Bran Presents Coast Program for Ebell Club

Mary Bran recently arranged an attractive program for the Ebell Club in Hollywood. Three sketches were presented, with George J. Rony giving prefatory explanatory comments. Michael Vissaroff and Nikolai Jelikhovsky, of the Moscow Theatre and Hollywood screen, gave Chekhov's one-act comedy, Dentist. Cecily Browne, Muni Seroff and Paul Weber, presented W. C. De Mille's one-act comedy, Poor Old Jim. A scene from Tchaikovsky's Pique Dame was offered by Lola Bori and Joseph Gorsky of the Paris Opera. Eugania Bruman was at the piano and Fay Rafael, violinist was heard at the intermissions.

## Foldes in California Recital

Andor Foldes, pianist, gave a recital on Jan. 8 at the Palos Verdes Estates in California. Included on the program were numbers of Bach, Beethoven, Chopin, Schubert-Liszt, Debussy, Schostakovitsch and Kodaly-Foldes.

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# CELEBRITIES BRING GLAMOR TO COAST'S MUSIC SEASON

**By RICHARD DRAKE SAUNDERS**

**Musical Courier Bureau**
**Hollywood, Calif.**

John Barbirolli's final season's appearance conducting the Philharmonic Orchestra won him an ovation in the Philharmonic Auditorium, Jan. 7, for a finely played and well chosen program.

Musical interest centered in the first performance anywhere of Mario Castelnuovo-Tedesco's Suite Based on Indian Songs and Dances, for which composer and conductor shared curtain calls. Its five movements comprised a boldly mounting Sunrise, a meltingly dulcet Sunset, a nostalgic revery, Smoking the Pipe, an active Corn Grinding Song and a frenetic War Dance. Authentic themes were ingeniously and sympathetically treated.

The American work was Abram Chasins' swinging patrol march, Parade. Vivaldi's B minor Concerto for four violins and string orchestra was charmingly given, the solo parts played by John Pennington, David Frisina, Nina Wulfe and Anatol Kaminsky. Conclusion was a rousing presentation of the Tchaikovsky Fifth Symphony.

### The Iturbis Appear

Hollywood concerts at Earl Carroll's Theatre resumed Jan. 10, with Jose Iturbi leading the orchestra with the surety and finesse of master musicianship. Piano soloist was his sister, Amparo Navarro, who gave a brilliant performance of the Liszt Hungarian Fantasy, combining virtuosity and tonal appeal.

For the American selection, Meacham's well-worn band march, American Patrol, was disinterred, given a dramatic patriotic medley ending devised by Iturbi and an orchestral dress by Marquardt. Overture to Wagner's Rienzi, Dukas' The Sorcerer's Apprentice, the dances from de Falla's The Three Cornered Hat and familiar Tchaikovsky items completed the popular program.

Iturbi opened his concert of Jan. 17 with a premiere of Paul Marquardt's Merry Overture, which proved in romantic vein with a few Straussian hints. Request number was the conductor-pianist-composer's own lilting yet wistful Seguidillas. Reddick's Espanharlem won emphatic plaudits, and there were popular items by Rimsky-Korsakoff, Chabrier, Borodin and Rossini.

Bass-baritone soloist Kenneth Spencer showed one of the finest Negro male voices to be heard here in some years. It was not strong, but held a rich warmth; intonation was secure and enunciation clear. He gave a musicianly exposition of Within This Sacred Dwelling from Mozart's The Magic Flute and Kern's Old Man River.

### Vronsky and Babin Play

Duo-pianists Vitya Vronsky and Victor Babin played with elegance, style and beautiful matched symmetry of execution in their Philharmonic Auditorium recital on Jan. 10. A Bach C minor Sonata, arranged by Babin, made a scholarly opening, with the romantic Andante and Variations of Schumann and a Mozart-Busoni Duettino Concertante to follow.

Three March Rhythms, by Babin himself, graphically titled Military, Funereal and Processional, proved pianistically effective. There were two sterile Stravinsky items, a Tango in popular vein and a banal and unoriginal Circus Polka, and shorter items to round out the program.

## Cowell Assists Brooklyn Chamber Music Society

The Brooklyn Chamber Music Society, Carl H. Tollefsen, director, presented Henry Cowell, American composer-pianist, on Jan. 10 in the Academy of Music. Other artists were: Katherine Jaggi-Wier, pianist, Cecile Jacobson, soprano, Mr. Tollefsen, Anita Palmer, Emily Conover, Christine Phillipson, violinists; Nico Van Vendeloo and Francis Rehman, violists; Willem Durieux and Karl Christensen, cellists. The program included compositions by Schumann, Beethoven and Mr. Cowell. He also played a group of his own piano numbers.

## Suit Over Lehar Opera

Contending he had received exclusive rights to Lehar's Merry Widow from Henry W. Savage, Inc., Daniel L. Brown, of Canton, Mass., asked a Boston Federal Court on Jan. 20 to restrain the Select Theatres Corp., of New York from producing it. He said that since the English version had never been copyrighted or published, he is entitled to copyright protection.

## PASSED AWAY

AGNES MAHLER, 78, mother of Fritz Mahler and widow of Professor Mahler, formerly of Prague University, died on Jan. 20. Mrs. Mahler, born in Czecho-Slovakia, came to the United States eight years ago. She is survived by another son, Paul, and a daughter, Mrs. Hedi Phillips.

MRS. GRACE MAY SCHIRMER, 86, widow of Gustave Schirmer, a son of the founder of G. Schirmer, Inc., died in New York on Jan. 19. She was born in Exeter, N. H., the daughter of Samuel and Helen Reed Tilton and a descendant of Governor John Winthrop of Massachusetts. Surviving are a daughter, Mrs. William Rodman Fay, and two sons, Gustave and Robert Schirmer.

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JOAN ROBERTS—leading lady new Rogers-Hammerstein operetta "Green Grow the Lilacs"
BROOKS DUNBAR—soloist, Allentown Music Club, Jan. 4
GERI DORSEY, BROOKS DUNBAR, JOAN ROBERTS, SHEILA ROBERTS—Allentown Teachers Ass'n, Jan. 9
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**RUDOLF FIRKUSNY,**
pianist, at his New York Town Hall recital on Feb. 2, will give the first performance of Fantaisie et Rondo, a work dedicated to him by Martinu. Other composers whose music will be heard are Beethoven, Schumann and Chopin.

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## FOR ORCHESTRA

Concerto in F, by George Gershwin. Harms, Inc. $3.

This is the miniature score (piano and orchestra) of what many competent judges consider Gershwin's most serious work. At least it is the most musically logical in form and development. Its second movement ranks especially high, but the whole composition attracts through originality and characteristic treatment. The miniature Concerto score, like that of the Rhapsody in Blue issued not long ago, is legibly printed and despite its 116 pages has surprisingly slim format. A most useful publication for piano students, professional keyboarders and conductors.

Theme from the Warsaw Concerto, by Richard Addinsell. Chappell & Co., Inc., New York. 60c.

This brief bit of orchestral writing alternates between proclamative chords of "heroic" sort and lulling arpeggio effects. Perhaps it is desired to give only a brief 3 and ¾ minutes of good music, and if that is the purpose, the composer has succeeded.

## FOR BAND

Bataan Defenders, March, by Fabian Lopez, arr. by George Drumm. Carl Fischer, Inc., New York.

This is a march well adapted for parades and other movements of masses, as it has a long, rather leisurely theme overlaying the strict 6/8 tempo. A trio has a more lyrical subject for contrast. Scoring is for full band.

A Soldier's Dream, Fantasy by Walter B. Rogers, arr. by E. M. Pearson. Carl Fischer, Inc., New York.

An arrangemnet for band of a number long popular as a cornet solo, in this case featuring the entire trumpet and cornet section with one of the latter as soloist. The work introduces various bugle calls and other martial melodies in a typical soldier's day. Stirring and tuneful, it is available for standard, concert and symphonic band, plays 6½ minutes, and is fairly simple.

First Movement of Symphony in G Minor, by Alberto Nepomuceno, arr. by N. de Rubertis. Carl Fischer, Inc., New York.

Published with the cooperation of the Music Division, Pan American Union, this represents a sampling of a large work by a leading Brazilian composer of the older school, who died in 1920. The work starts out boldly without a preamble, on a long, sweeping theme. There is a slight use of folk material, of the bright and fluent variety. Mr. de Rubertis, long active as a conductor and teacher in Kansas City, gives the well constructed movement careful editing. It plays 9 minutes.

## FOR ORGAN

My Musical Calendar; for the Pipe Organ and the Hammond Organ. By Mana-Zucca. Congress Music Publications, Miami, Fla. $1.

Transcribed from some of her twelve volumes of 365 piano pieces—one for every day of the year—Mana-Zucca has made these twenty morceaux into interesting and altogether playable little works for the organ. They run from half a minute to three minutes in performance. In content, melodious, characteristic and expert in registration, they are useful for recital or church (Prelude, Offertory or Postlude).

Wedding Music, Vol. II, arr. by Carlo Rossini. J. Fischer & Bro., New York. $1.50.

For various festive occasions, this collection includes ten processionals and twenty "melodic pieces" for pipe or reed organ, with pedal ad. lib. The composers include Mendelssohn, Guilmant, Abt, Bossi, Father Rossini himself and numerous others. Mostly simple, vigorous works practical for use by every organist.

## SONGS

A Soldier's Prayer, words and music by Victor P. Frangipane. Edward Schuberth & Co., Inc., New York.

Labelled a "majestic Fox Trot," this seems a number more interesting for its patriotic color than for melodic merits. Definitely in the amateurish class.

The Man They Led Away to Calvary, and a setting of the 121st Psalm, both by Edward E. Bennett. Edward Schuberth & Co., Inc.

The first number, with a marked syncopated figure, nevertheless is somewhat hymnodic in style. Two stanzas have the same setting, with the third slightly altered to provide a climax. The range is within an octave. The Psalm setting is more dramatic, passing from major to minor, with a lyric second section and concluding with a recitative figure reminiscent of the opening. Not difficult, it should be of great interest to church singers seeking new material.

Restrospect, words and music by Frank Patterson. G. Schirmer, Inc., New York. 50c.

Suitable to the present day are the sentiments of this song, which tells of a happy pair of lovers dreaming of no bar to their bliss, then of the picture of a soldier marching away, and finally of his glad return to the waiting one. Mr. Patterson, long a member of the editorial staff of the Musical Courier, and later for some years resident in Europe, is known for his prize opera, The Echo, produced by the National Federation of Music Clubs at its Portland Biennial as well as many other works. Here he has given us a gay, lilting musical line, especially attractive in its repetition of a roulade on the words "Alack-a-day." There are more dramatic portions picturing the trials of war, and a buoyant, sustained close. The piano part is brilliant and colorful. Published in high and low voice versions, ranging respectively from D to high G, and B to E.

Take, O Take Those Lips Away, a setting of the Shakespearian text by Garth Edmundson. Oliver Ditson Co., Theodore Presser Co., Philadelphia, distributors. 35c.

The American composer has set this excerpt from Measure for Measure in a vein which accents the text without making demands upon the voice. The range is a compass of an octave and details for interpretation make it easily useable as an encore number.

## FOR TWO PIANOS, FOUR HANDS

The Old Refrain, and Schon Rosmarin, by Fritz Kreisler; arranged for students by Cecily Lambert. Pub. by Charles Foley, New York. Each, 80c.

Two of the most popular numbers by the eminent violinist and composer are here treated in genial fashion to make fairly simple two-piano versions. The arrangements are really skillful, with the melodies at times given to one, then to another of the instruments, and with a tasteful style devoid of all extraneous manner or vulgar *clichés*. They make good studio and recital material for pianists of moderate advancement.

## Kasschau Reviews American Composers

The importance of the American composer who "alone knows the determination and interest of the young American student" was stressed by Howard Kasschau at the first "informal weekly review" in the new Schroeder and Guenther recital hall, New York. Mr. Kasschau said that because of this understanding, the native composer creates "material which stimulates enthusiasm for music study in the realm of both technic and musical expressiveness." He demonstrated Keyboard Frolics by John Thompson, a second grade book of short pieces devoted to various pianistic technical problems. Subjects discussed were hand position, development of staccato and legato contrast in both scales and chordal passages, and stimulation of interest through attractive melodic ideas. Mr. Kasschau also demonstrated pieces by Hopkins, Livingston, Heckman, Handel-Fisk and waltzes of his own composition.

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**STANLEY BATE**

discusses his Concertante for Piano and String Orchestra with Bruno Walter, left, who conducted the work with the New York Philharmonic-Symphony on Jan. 30, in its American premiere, with the composer as soloist. Mr. Bate has composed the incidental music for The Patriots, new play by Sidney Kingsley, based on the life of Thomas Jefferson, which opened in New York on Jan. 29.

Cosmo-Sileo Photo

## PIANO SOLOS

### Reviewed by HANS BARTH

GIANT OF THE MOUNTAINS, Heinrich Gebhard; Axelrod Publications; Grade III, 60c.

The eminent Boston pianist, composer and teacher has written a delightful and useful "closing" recital piece. It is a type of piece that sounds much more difficult than it is. Mostly easy chords (only one or two are over a sixth in stretch). Young pianists will love it.

SONG OF THE PIRATE CREW, Marie F. Hall; G. Schirmer, Inc. Grade II, 35c.

In the minor mode this piece will greatly appeal to the average boy and girls will like it because it has interesting words and can be sung. A most excellent piece.

THE JOLLY SAILOR MAN, THE ROBINS' MORNING SONG, Marie F. Hall; A. P. Schmidt; 1½ and 2 Grade. respec. each 40c.

Two delightful numbers which will make for great fun. Four at one piano. Part I and IV are slightly easier than the other two. In C and A major respectively.

### Reviewed by MARY C. HOFFMAN

BLUE FLAME, by Albert Stanley; Century Music Pub. Co.

A short Etude in Blues, one of a group of Six Etudes in Modern Dance Rhythms. The melody, while simple, is syncopated. Excellent material for the student interest in rhythm patterns. Simple. Grade 3.

SNOWFALL, by Claude Thornhill; Mutual Music Society.

Theme song of Claude Thornhill's Orchestra which is rising in popularity through their frequent broadcasts. Interesting modulations of modern chords, against single notes in the accompanying left hand. Moderately difficult. Grade 4.

OH! SUSANNA, by Stephen Foster, transcribed by Eric Steiner; Schroeder and Gunther, Inc., Grade II, 40c.

Arranged in simple Rondo form. The melody is repeated in different keys, major then minor, is printed in large notes and altogether acceptable since it is simple and at the same time, interesting.

ANTHEMS OF THE UNITED NATIONS, compiled and arranged by Felix Guenther; Edward Marks Music Corp., Grade 3-4, 50c.

Commencing with our own Star Spangled Banner, the inspiring lyrics are in English as well as in the original language of each song, and includes those of Great Britain, Russia, Free French, etc.

MANHATTAN SERENADE, by Louis Alter; Robbins Music Corp.; Grade 3-4, 50c.

A modified arrangement of this currently popular composition by Herman Wasserman, a master musician and teacher of some of our foremost arrangers. It is well edited and fingered with very little noticeable change from the original although considerably simpler. Fairly difficult.

### Reviewed by JOSEPH MACHLIS

THE PIANIST'S DIGEST. (A representative collection of 250 excerpts from the Masterworks of Classic, Romantic and Contemporary Pianoforte Literature, embracing all current forms of piano mechanics.) Compiled and Classified by Maurice Aronson. Marks. Grades 6-7. $2.00.

Briefly, Mr. Aronson's monumental collection calls for cheers. Every progressive piano teacher and sincere musician who has been appalled at the hours of drudgery spent by advanced piano students in practising dry-as-dust, mechanical "studies" will hail this volume with gratitude. Attempts have been made in the past few years to break the stranglehold of Czerny and his confreres by diluting collections of mechanical exercises with illustrative material from the masters; but this is the first book that consists entirely of excerpts from the classic, romantic and modern piano repertoire, arranged to meet the various technical problems that confront the artist student.

Mr. Aronson, who for years taught in association with the late Leopold Godowsky, in Berlin, Vienna, Chicago and New York, has combed through a vast literature for his illustrations, which are arranged in twenty chapters, each devtoed to a specific problem. Especially exciting—since such material has never been assembled before—are the chapters on double thirds, sixths, and mixed double notes; interlacing, interlocking and crossing; dual and multiple rhythms for both hands; extended positions and skips. Each chapter contains in addition a list of supplementary material—right up to and including contemporary composers—to satisfy the most ambitious student. The book is truly a landmark in scholarship, scope and presentation.

## Harms Issues Gershwin Concerto in Miniature Score

Prompted by the renewed interest in Gershwin music reflected by recent performances by Toscanini and Iturbi, Harms, Inc., has issued a miniature orchestral score of the Concerto in F. The Rhapsody in Blue was published in November by this firm.

## "Magic Melodies" Series Launched by Remick Firm

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# In the Studios

## La Forge-Berúmen

Frank La Forge and artists from the La Forge-Berúmen Studios, as has been their custom for several past seasons, opened the series of concerts at the Ferguson Library, Stamford, Conn. Shirley Dean, coloratura soprano, pupil of Mr. La Forge, sang several numbers from this repertoire, including the Mad Scene from Lucia with a special cadenza written for her by Mr. La Forge. Constantine Callinicos, pianist, pupil of Ernesto Berúmen, played a group of solos which included his own Greek Dance. Mr. La Forge accompanied Miss Dean.

## William Thorner

Ruth Reynolds, mezzo-soprano, artist pupil of William Thorner, was soloist at the benefit concert at the Brooklyn Academy of Music on Jan. 21 by the Catholic Diocesan Choristers under the patronage of Bishop Thomas F. Mallory. Mons. Lawrence H. Bracken conducted the chorus of 80 with Charles Lauria at the piano. Eve List was accompanist for Miss Reynolds.

## Irma Swift

An Irma Swift presentation was given at Steinway Hall on Jan. 12 with Marcella Geon at the piano.

## Bernard Gabriel Gives Program on "Magic of Music"

Bernard Gabriel, pianist, discussing the Magic of Music at his Sherman Square studios, New York, Jan. 19, played works of Bach, Couperin, Chopin, Beethoven, Liszt and the Wagner-Liszt Liebestod. Mr. Gabriel, who had the assistance of his artist-pupil, Florence Campbell, pointed out the powers of music to "exalt, profoundly move, to portray the tragic, the ecstatic, the sensuous and the satirical." He also discussed the influence of "war music" and music's therapeutic value.

The program was given for the benefit of the Greek War Relief Association. Miss Campbell played works of Debussy and Ibert.

## William Simek to Give Second Town Hall Recital

William Simek, Czechoslovakian violinist, gives his second Town Hall, New York recital on March 5. He represented his native country by giving a recital at Freedom House during the exhibition of pictures depicting both Czechoslovakia and Jugoslavia under Nazi domination. Mr. Simek appeared for the USO in Brooklyn, Hempstead, L. I., at Fort Slocum and Totten, and played at the Bohemian National Hall at the opening of the bazaar for Czech relief. A recent engagement was for the Women's Club, Little Falls, N. Y. Mr. Simek is concertmaster of the American Czechoslovak Orchestral Society's Symphonietta, Frederick Dvonch, conductor, which was recently heard at Julia Richman H. S., New York. He has appeared also in Washington, Chicago, Pittsburgh and Newark.

## Haarlem Philharmonic Hears 2 Metropolitan Artists

The Haarlem Philharmonic Society, Mrs. Luther C. Bisselle, president, held its fifty-second annual breakfast and concert in the Waldorf-Astoria Hotel, New York on Jan. 28. Madame Lillian Newkirk Mansfield, chairman of music, presented Bidu Sayao, soprano and Kurt Baum, tenor, both of the Metropolitan Opera; and Morley and Gearhart, American duo-pianists. William A. Goldsworthy presided at the organ.

## Son Born to Fosters

Sidney and Bronja Foster announce the birth of a son, Lincoln, on Dec. 23.

## "Musical Counsellor's" Center Founded by Marian Coryell

Photo by Josephine Rossi
MARIAN CORYELL

Marian Coryell has recently established a center of new interest for students and artists as "counsellor and director of musical activities" in her New York City studio.

"People come into New York intent upon a career," she explained, "and the hundred and one things necessary to this end, other than good teachers and managers, are beyond their comprehension. Some are fitted for radio, some opera or concert work. Contacts must be made along these various lines, and each musician must be helped to realize clearly just what things are expected of him in the process of his experience. These accomplishments provide immediate and direct lines of procedure resulting in a more assured success."

Herself a pianist and composer of many songs, Miss Coryell has maintained contacts with musicians and the musical field abroad and in this country. She formerly taught at Curtis Institute and the University of Pennsylvania, in Chicago and on the West Coast. She was chosen by Presser Music Co. to collaborate in the first educational sound film, demonstrating how to make music more interesting to students, and she has been active in the concert field.

## Nies-Berger Organ Series Aids Schweitzer Fund

Continuing his series of organ recitals, under the auspices of the American Guild of Organists, Edouard Nies-Berger, gave a program on Jan. 12 at St. James Church, Philadelphia. The series is for the benefit of Dr. Albert Schweitzer's Hospital at Lambarene, French Equatorial Africa. The A.G.O. has sponsored the programs to aid the noted Bach scholar and authority, now a medical missionary, since income from sources abroad has been reduced due to the war. Mr. Nies-Berger recently gave a recital at St. Bartholomew's Church, New York, under the same auspices.

## Carroll Glenn Plays Sibelius Concerto with Clevelanders

Carroll Glenn, violinist, played the Sibelius Concerto with the Cleveland Orchestra, Artur Rodzinski, conductor, in Cleveland at two concerts and in Columbus last month.

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# School and College Activities

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## Univ. of Indiana Students Sing Haensel and Gretel

Bloomington, Ind.—Two performances of Hänsel and Gretel were given successfully by the University of Indiana School of Music, in the large Auditorium of the University here recently. The entire cast, with two exceptions, was composed of students of the school, the others being Nell Tangeman, who sang Hänsel, and Dorothee Manski, soprano, formerly of the Metropolitan Opera and now a member of the University music faculty.

In the first performance, Naomi Pryor, soprano, a pupil of Mme. Manski, who was later heard in the Metropolitan Opera Auditions of the Air, was particularly charming in the role of Gretel, excelling both vocally and in her acting. Mrs. Tangeman performed her role with skill, and sang with ability and substantial tone. Especially gripping was the portrayal of the Witch by Mme. Manski, this having been one of her famous roles at the Metropolitan, where she also sang Wagnerian roles with success. Betty Lou Grimsley, as the Mother, and Thomas Merriman as the woodcutter Father, revealed strong dramatic talents and good voices. Jo Ellen Burroughs as the Sandman and Julia Keesling as the Dewman fulfilled their smaller assignments with success.

The chorus of students was well trained, both as to the music and action. The orchestra, conducted by Dean Robert L. Sanders, who is also known as a composer, played the exacting score with competence. In the second performance, an alternating cast was heard with success.

N. A. D.

## Juilliard School Memorial Will Aid Hospital Fund

A concert in memory of Augustus D. Juilliard, for the benefit of the United Hospitals Fund, will be presented by the Juilliard School of Music on Feb. 5 in Carnegie Hall. Artist members of the faculty and alumni of the Graduate School will be soloists with the Graduate School Orchestra conducted by Albert Stoessel. Those who will be heard include Josephine Antoine, soprano; Muriel Kerr, pianist; Carroll Glenn, violinist; and Felix Salmond, cellist. Mme. Olga Samaroff-Stokowski and Mrs. Francis Rogers head the committee in charge.

Louis Persinger, violinist, member of the faculty, gave a recital at the school on Jan. 27 with Barbara Holmquest, pianist, assisting. Marking the birthday of Mozart, the program comprised works of this composer including the C major sonata, No. 296; E flat major concerto, No. 268 and the B flat major sonata, No. 278.

Juilliard Graduate School students gave a concert in the Museum of the City of New York on Jan. 16. Bach, Brahms, Faure, Duparc and Beethoven works were presented by Marjorie Mitchell, Helen Brainard, Sergius Kagen and Jane Carlson, pianists; Ardyth Walker and Elizabeth Harter, cellists; Rena Robbins, violinist; and Richard Manning, tenor.

Another program, at the school, enlisted the services of Bruce Baetzner, Sergius Kagen and Janet Patton, pianists; and Nancy Symonds, soprano.

Albert Stoessel conducted the orchestra of the Juilliard School in a program on Jan. 15 with Carol Brice, contralto, as soloist. The first New York performance of Bernard Wagenaar's Feuilleton was given.

## Henry Street School Scholarships

The Music School of Henry Street Settlement announces that scholarships for the second term—February to June—are available in viola, cello, oboe and trombone. Applications should be made to secretary, 8 Pitt Street, New York City.

The Operatic Ensemble of Emma Zador gave a program of arias and ensembles at the Playhouse on Jan. 30. Soloists were: Katherine Rauch, Evelyn Sachs, Jeannette Weise, Virginia Viney, Harriet Claire, Lucille Schwartz, Alan Walters, Robert Arnold. Ludwig Bergman played the piano.

## Concerts at Institute of Musical Art

German, French and English songs were presented by Hardesty Johnson, tenor, a member of the faculty of the Institute of Musical Art of the Juilliard School, on Jan. 22.

A concert of two-piano music was given recently by Virginia Morley and Livingston Gearhart, duo-pianists. The program included Mr. Gearhart's American Sketch.

## Piano Teachers' Congress Hears Aronson

Maurice Aronson discussed his book, The Pianist's Digest, dedicated to the memory of Leopold Godowsky, and containing 250 excerpts from well-known piano works, at the first meeting of the new year of the Piano Teachers' Congress of New York in Steinway Hall. Helen MacGregor, composer, discussed the evaluation of visual and sensory aids in music education. The meeting opened with a display of compositions by T. Robin MacLachlan, American composer, who is second vice president of the Congress.

## Arrau to Give Concert in Appleton Series

Appleton, Wis.—Claudio Arrau, Chilean pianist, gives the third concert, on Feb. 4, in the Community Artist Series. Already heard have been Helen Jepson, Metropolitan Opera soprano; and the 9 O'clock Opera Company. The Lawrence A Cappella Choir and Isaac Stern, violinist, complete the series.

Handel's Messiah was given before a capacity audience by the Schola Cantorum of Lawrence College, Dean Carl J. Waterman conducting. Irma Cooper, soprano, and Roy Glahn, tenor, with Muriel Engelland, contralto and Marshall Hulbert, baritone, both of the Lawrence Conservatory faculty, were soloists.

Recent activities at the College have included two all-Bach programs, the first of organ music, played by LaVahn Maesch, professor of organ and the second of Christmas music given by Xi Chapter of Sigma Alpha Iota; and a recital by Gertrude Claver, instructor in Piano.

N. N.

## Philharmonic League Concert

The first private concert for members of the Philharmonic Symphony League was given by the Philharmonic-Symphony Orchestra, under Dimitri Mitropoulos on Jan. 11 at the Hotel Plaza, New York. The program included Bach, Respighi and Grieg works. Mr. Mitropoulos played the piano in Respighi's toccata.

## D.A.R. Chapter to Hear Margaret Henderson Smith

Margaret Henderson Smith, soprano, is soloist tonight (Feb. 1) for Golden Hill Chapter, D.A.R., at the Hotel Roosevelt, New York. Miss Smith sang in a performance by the Brick Presbyterian Church Choir of Handel's Messiah and in this work at Union Theological Seminary. She also participated in candlelight services and in Bach's Christmas Oratorio.

## Bartal at Mannes School

Laszlo Bartal on Jan. 12 presented a piano recital at the Mannes Music School, New York.

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# Managerial Plans of 1943-44

(*Continued from page* 38)

South. Myron Taylor, tenor, at Denton (Tex.) State Teachers' College, is concertizing in the Southwest and later comes North for engagements. Joanne de Nault, contralto, has appeared in Virginia and fulfilled oratorio engagements.

Sonia Essin, contralto, heard in New York at Victory concerts, was soloist with the Lewiston Symphony and will tour. Isabelle San Ambrogio, pianist, also appeared with this orchestra and gives a Town Hall recital in April. Paulina Ruvinska, pianist, is appearing on the radio and in recital.

## RAY HALMANS MANAGEMENT

Transportation problems, rather than being a deterrent to concert activities, will mean that many small towns whose residents previously patronized programs in nearby cities will now have their own courses in the opinion of Ray and Bella Halmans, directors of Concert Management Ray Halmans. This increased demand, they feel, will result in a call for more artists. The management states:

"Although the war has brought about problems due to transportation limitations and curtailed enrollments in the colleges, Concert Management Ray Halmans looks to a new development which is definitely encouraging. The Halmans Management, Ray and Bella, is expecting that, because of the transportation shortage, many small towns which previously patronized concert courses in nearby big cities will now give their own concerts. This fact, they feel, will create a demand for artists in the middle-price bracket, while it will bring people closer to music than ever before.

"Carroll Glenn, violinist, is playing close to sixty engagements this season, twenty-four of them with orchestra. Every major orchestra in the East and Middle West is presenting Miss Glenn, and her recitals have taken her from coast to coast and into Canada. The continued demand for additional engagements this year must now be turned into the 1943-1944 season."

New attractions added to the list since last season are Webster Aitken, American pianist, and Emanuel List, leading basso of the Metropolitan Opera, who gave two New York recitals this season.

"The Halmans list for the season 1943-1944 also includes: Lura Stover, soprano; Lilian Knowles, contralto; Roland Hayes, Harold Haugh, and Edward Kane, tenors; Yves Tinayre, baritone, who on his second western tour, returned to Denver for a series of six concerts under the Cooke-Daniels Foundation; Signe Sandstrom, cellist; and the Musical Art Quartet, heard in a series of thirteen chamber music concerts at the Peabody Conservatory in Baltimore this season.

"A new concert course, 'Concerts at Nine,' was inaugurated by the Halmans Management in New York this season. The series comprised nine events—five chamber music and four song-cycle lists—given on consecutive Mondays. The chamber series presented Yves Tinayre, who performed a chamber opera by Monteverdi with the assistance of dancers; the American Society of Ancient Instruments; Emanuel Vardi, violist; Webster Aitken, pianist in a Bach-Debussy program; and the Musical Art Quartet and Frank Sheridan, pianist. The song-cycle programs were given by Roland Hayes, tenor; Maria Maximovitch, soprano; Lilian Knowles, contralto; and Emanuel List, basso and offered complete performances of Schubert's Winterreise, Schumann's Dichterliebe and Frauenliebe und Leben, Chanler's Eight Epitaphs, Hindemith's Die junge Magd, and a Triptych on the Life of Christ, made up of seven Spirituals. In addition to this series, the Halmans office is functioning in the usual management of New York recitals."

## WILLIAM L. STEIN

Operatic activities have engaged many of the William L. Stein, Inc., artists. Virginia MacWatters, coloratura soprano, is appearing in Rosalinda and sang in Walter Damrosch's work, The Opera Cloak with the New Opera Company. Several concerts are scheduled for her.

Regina Resnick, dramatic soprano, made a striking debut as Lady Macbeth in the New Opera Company's performance of Verdi's Macbeth. She opened the Young American Artist Series at the Brooklyn Academy of Music. With Jess Walters she is scheduled for 10 recitals in the West. Miss Resnik sings with the Mexican Opera Company in Mexico under Erich Kleiber's direction.

John Garris, tenor, is active with the Metropolitan Opera, and Ralph Herbert is appearing in Rosalinda.

Edward Kane, tenor, has returned from an extensive season at the Teatro Colon, Buenos Aires. After concert and opera appearances here he expects to return for another season.

Jess Walters, baritone, appeared in Macbeth and is giving recitals in the East. He has been heard in several radio programs.

Winifred Heidt, mezzo-soprano, was heard in Pique Dame and Fair of Sorochinsk with the New Opera Company. Other members of this company under Mr. Stein's direction include Manfred Hecht, Henry Jackson, Marshall Moss, Alois Poranski, Eric Rautens and Cynthia Rose. Mr. Poranski and Francis Watkins were soloists at Radio City Music Hall. Kathryn Harvey has appeared in light opera. Laura Castellano was and will be heard in oratorios and concerts. Beatrice Fontane, Brier Stoller, sopranos and Abbey Simon, pianist, are booked for concerts.

Mr. Stein has taken under his management Virginia Lewis, soprano; Ethel Luening, dramatic-coloratura; Myra Manning, dramatic soprano; Ellen Repp, contralto; Mildred Young, mezzo-soprano; Anthony Zungolo, violinist. Artists who have gone into the armed services include Hans Busch, stage director; Giulio Gari and Donald Hultgren, tenors; and John Herrick, baritone.

## JOSEPHINE VILA

Among the inonvations for 1943-44 planned by Josephine Vila, Inc., which is entering its fifth season, is the organization of an all-Negro Opera Company to present La Traviata in modern dress, and The Barber of Seville. Reed Lawton is organizing the company and Miss Vila is casting the ensemble, which will be heard in schools and colleges in the Spring.

Several combinations of artists are being heard under her personal representation including Kate Keith Field, soprano, and the Ostrowska Harp Ensemble; the Manhattan Trio of Sylvia Light, soprano, Arsen Tarpoff, tenor, and Jean Sahlmark, pianist; Dorothy Orton, soprano, and Anna De Lucca, accordionist in Songs of the United States. Donna Paola Novikova, Russian soprano, will soon make her New York debut. Lita Loyola, Mexican lyric soprano, heard on Sunday short wave broadcasts over CBS, will appear in opera and concert.

Miss Vila's artist list also includes Florence Paul, dramatic soprano; Polly Hitchcock, mezzo-soprano; Elizabeth Ellis and Helen Soule, contraltos; Arthur Tree, tenor; Joseph Posner, baritone; Henry Rainville, violinist; Janet Fairbank and Frances Newsom, sopranos; Ralph Errolle, tenor; Harrington Van Hoesen, baritone, and Burton Cornwall, bass.

Miss Vila recently introduced two Negro artists from Washington in New York Town Hall recitals—Vivian Collier, soprano, and Arthur Davis, bass-baritone.

## ANNA C. MOLYNEAUX

The cooperative efforts of young artists whom it has sponsored has brought the National Music League from its reorganization in 1938 to a position where contracts already on hand are sufficient to maintain it until July 1, 1944. This is revealed by Anna C. Molyneaux, managing director.

Supported at first by gifts and donations, the League is a non-profit organization which bridges the gap between the conservatory and the professional manager until, according to Mrs. Molyneaux, the young artists whose careers it started are "well enough known to interest the commercial manager."

In 1939 the first artist list of nine was chosen from 354 applicants, of whom 119 were given a final hearing. Prominent musicians serve as judges in selecting a new list for each season. On the current list are the following young artists:

Jean Bryan, contralto; Jean Carlton, lyric coloratura; Ruth Freeman, flutist; William Gephart, baritone; Ruth Geiger, pianist; Frances Magnes, violinist; William Masselos, pianist; Brenda Miller, soprano; Phyllis Moss and Walter Robert, pianists and accompanists; Cynthia Rose, soprano; and Jeanne Therrien, pianist.

## ANNIE FRIEDBERG

Well known artists "are in great demand throughout the country," reports Annie Friedberg, president of the Concert Direction bearing her name. Miss Friedberg cites Vladimir Horowitz, pianist, as indicative of this demand and reports she has booked him in many important cities including several in which he has never appeared. Pointing out that Horowitz will start his season in October, earlier than ever before, Miss Friedberg said that more offers for him have come than she can "possibly accept."

The Budapest Quartet will fulfill many return engagements and during the summer have been re-engaged in California as well as for six concerts in Denver.

Kerstin Thorborg, Metropolitan Opera contralto, heard this year prior to the opening at the Metropolitan with Chicago and Newark companies and as soloist with the Boston Symphony, will again sing at the Ann Arbor Festival with the Philadelphia Orchestra. Horowitz will also be a soloist. Herbert Janssen, Metropolitan Opera baritone and Elisabeth Schumann, and Ralph Kirkpatrick, harpsichordist, are also in demand, Miss Friedberg said.

Harriet Henders, soprano; Hardesty Johnson, tenor; George Chavchavadze, pianist, are having extensive bookings, it is announced. Other artists on Miss Friedberg's list include Sir Adrian Boult, conductor; Carl Friedberg, Amparo Navarro, Frank Mannheimer and Leonard Shure, pianists; Milton Katims, violist; Jascha Bernstein, cellist; Marcel Grandjany, harpist; Maria van Delden, Metropolitan Opera soprano; Lilian Gustafson, Marjorie McClung, Frieda Volkert and Gloria Vanda, sopranos; Dorothy Bacon and Nora Conklin, contraltos and mezzo-sopranos; George Perkins Raymond and Robert Betts, tenors; Carlo Morelli, Chicago Opera, Barre Hill, formerly of that company, Donald Moore and Nord Vernellj, baritones; and the Russian Trio are on Miss Friedberg's list.

New artists include Ellen Bailon, Canadian pianist; Janet Bush, mezzo-soprano; and Inez Lauritano, violinist.

## BOOSEY & HAWKES

Two composers have been added to the list of artists under the management of Boosey & Hawkes Artists Bureau. They are Bela Bartok and Aaron Copland, it is announced by H. W. Heinsheimer.

Bartok and his wife, Ditta Pasztory-Bartok, have just given the first American performance of Bartok's new Concerto for Two Pianos, Percussion and Orchestra. Béla Bartok's compositions

(*Please turn to page* 50)

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# *Managers Expand 1943-4 Schedule*

(*Continued from page* 48)

are performed widely throughout the United States and his reputation as a composer, pianist and scholar has grown tremendously during the last year.

Copland, considered one of America's leading composers, has now decided to be more active as a performer of his own music both as a conductor and a pianist.

On the list of Boosey & Hawkes Artists Bureau appear the following artists and attractions: Sir Thomas Beecham, Antonio Brosa, noted Spanish violinist, Carmine Gagliardi, young American tenor, now in the Army, the Coolidge Quartet, Edna Phillips, harpist, Ruth Posselt, violinist, Daniel Saidenberg, conductor, the Schola Cantorum, Hugh Ross conductor, Joseph Schuster, cellist, Fritz Stiedry, conductor, Rosalyn Tureck, pianist and Paul Wittgenstein, distinguished left hand pianist.

Boosey & Hawkes Artists Bureau recently managed the Town Hall Music Forum.

The lecturing activity of Aaron Copland, William Schuman, Ernst Krenek, and Colin McPhee are directed by the Boosey & Hawkes Artists Bureau.

## W. COLSTON LEIGH

W. Colston Leigh of the Leigh Lecture Bureau recently made his debut as a concert manager. The Leigh Bureau, which dominates the lecture field in this country, in fourteen years of existence has handled hundreds of the big names, booking such celebrities as Mrs. Franklin D. Roosevelt, Eve Curie, Rupert Hughes, Frank Buck, Otis Skinner, Grand Duchess Marie, Rt. Hon. Alfred Duff Cooper, Vilhjalmur Stefansson, Ranee of Sarawak, Pierre Van Paassen, H. R. Knickerbocker, Elissa Landi, Vincent Sheean, Raymond Gram Swing, Carl Sandburg, Rockwell Kent, Clifton Fadiman, and many others.

Ask why he decided to enter the concert field, Mr. Leigh explained that everywhere he books, and that includes the entire country, he is constantly aware of the demand for music, "good music."

"We have the physical setup for the bookings," said Mr. Leigh. "Why not give the public what it wants? This country has a rich musical heritage, richer by far than any other one country in the world, for we inherit from all of them. I feel the same business principles that built the lecture bureau can be applied to the concert field, thus opening new markets for the artists and enabling new groups to hear great music."

In the last few weeks the following artists have signed to appear under the Leigh banner and by the time this story goes to press other distinguished names will be added:

Grace Moore, Bronislaw Huberman, Alec Templeton, Alexander Kipnis, Richard Bonelli, Conrad Thibault, Margaret Speaks, Natalie Bodanya, Lorenzo Alvary, Marita Farell, Felix Salmond, Elsie Houston, Abram Chasins, Ray Lev, Yella Pessl, Nicholas Goldschmidt, Lois Bannerman, The English Duo, Angna Enters, The Perolé Quartet, Benno Rabinof, and Gregor Fittelberg.

## MICHAEL DE PACE

Among the well-known artists under the management of Michael De Pace for the coming season are: Elisabeth Rethberg, dramatic soprano; Giovanni Martinelli, tenor; Raoul Jobin, tenor; Cesare Sodero, conductor; Armando Agnini, stage director; Bruno Landi, tenor; Alessio De Paolis, tenor; Doris Marinelli, coloratura soprano, and Lorenzo Alvary, basso.

Mr. De Pace is also personal representative of Vivian Della Chiesa, lyric soprano; Jan Peerce, tenor; Nicola Moscona, basso, and Earl Wrightson, baritone, all under the NCAC management; and Robert Weede, baritone, under the management of Arthur Judson.

In addition to his work for these artists, Mr. De Pace continues as assistant managing director of the Trenton Opera and Hudson Grand Opera Associations, both of which have been having successful seasons. He has also been appointed New York representative of the Connecticut Grand Opera Association and the Rochester Grand Opera Company.

## GEORGE KUGEL

Concert and Artist Management Geo. Kugel will present in the 1942-43 season: Joanna and Louise Leschin, duo pianists; Helen Teschner Tas, American violinist; Josef Rogatschewsky, tenor; Maria Kant, contralto; Malva Sztereny, soprano of Vienna State Opera; Russian Chorus Margarita Slaviansky d'Agreneff; Frank Foti, conductor; and others.

## BERNARD R. LABERGE

Bernard R. LaBerge, Inc. will present in 1943-44 many chamber music ensembles:—the Belgian Piano String Quartet; the Britt Ensemble; the Roth String Quartet; the American Society of Ancient Instruments; and the Britt Trio composed of Horace Britt, cellist, Viola Wasterlain, violinist and Conrad Held, violist.

In addition his list includes—pianist: Emile Baume; violinist: Viola Wasterlain; cellist: Mary Hill Doolittle; soprano Margot Rebeil; tenor Ernst Wolff; composer-pianist Alexander Tansman; conductors Leo Damiani and Christos Vrionides; and as a special attraction the John Haussermann Concerto for voice and orchestra, interpreted by Margot Rebeil.

As in previous years, Mr. LaBerge is presenting noted organists including Nita Akin, Walter Baker, E. Power Biggs, Claire Coci, Charles M. Courboin, Catharine Crozier, Robert Elmore, Virgil Fox, Alexander McCurdy, Arthur Poister, Hugh Porter, Alexander Schreiner, and Carl Weinrich.

## THE COPLEY OFFICE

Charles N. Drake, director of Concert Management Richard Copley, shares the optimistic view expressed by most of the nationally occupied managers. While the past year was expected to show retarded bookings, Mr. Drake thinks conditions are far more adjusted toward meeting the public's desire for substantial music.

Artists under the direction of this office include the conductors Georges Zaslawsky, James Sample, Josef Honti and Jacques Grunberg; Andor Foldes, Johann Solomon, pianists, and the French duo-pianists, Violette and Helene Coffer-Chantal; Dorothy Sandlin, Carolyn Raney, Mary Kendel, sopranos; Ada Belle Files, contralto; Zina Alvers and Teresa Punaro, mezzo-sopranos; Earle Blakeslee and John Hamill, tenors; Tashamira, dance recitalist; Max Rosen, Erna Rubinstein and Diana Steiner, violinists; Lucie Bigelow Rosen, thereminist.

## DOLORES HAYWARD

An active season for her artists is seen by Dolores Hayward of the Dolores Hayward Concert Management. Concert, radio and opera bookings are being arranged, and all artists are contributing to the entertainment provided for service men in camps.

The Dolores Hayward Concert Management list remains the same as in prior seasons. Irra Petina, Metropolitan Opera mezzo-soprano, Walter Cassel, Metropolitan Opera baritone, Francia White, lyric soprano of radio, stage and concert, Robert Brink, baritone, finalist in 1942 Metropolitan Opera Auditions of the Air, Eugenia Buxton, American pianist, Atty Van den Berg, former priemiere dancer of the Ballett Jooss, and Sigurd Rascher, classical saxophonist.

## J. J. VINCENT

"The outlook is good and I am really optimistic," was the comment of J. J. Vincent, president of Vincent Attractions, Inc., in forecasting the new season."

Mr. Vincent at present has under his management the following Metropolitan Opera artists, for all of whom he expects "a crowded schedule in concerts as well as in opera"; Rose Pauly, soprano, who had a successful season in Argentina; Norina Greco, soprano, who is still making opera and concert appearances in Brazil; Rosa Bok, coloratura soprano, who will make her first coast-to-coast tour next season; and Laurent Novikoff, ballet master of the Metropolitan. Additional attractions will soon be announced.

## WILLMORE & POWERS

Difficulties caused by war conditions can be met by the resourceful local managers in the opinion of Willmore & Powers. A statement from this firm points out that Georges Enesco, composer-conductor-violinist is still in Roumania while Whittemore and Lowe, duo-pianists are in the Navy. Mac Morgan, baritone, is in the Army. Olga Coelho, Brazilian soprano, has been added to their list. Their statement follows:

"Among the artists whom we shall represent for next season will be Marcelle Denya, French soprano; Virginia Johnson, American soprano; Joan Peebles, Canadian contralto; William Hain, American tenor; Orrea Pernel, English violinist; Charles Naegele, pianist; Burle Marx, Brazilian conductor; 'An Evening at the Opera,' and Miriam Winslow, American dancers. We have taken under management Olga Coelho, Brazilian soprano and guitarist.

"Like every other management we have suffered War casualties. Whittemore and Lowe, our piano team, are in the Navy and Mac Morgan, our baritone is now in the Army; Enesco is still in Roumania."

## JOACHIM H. MEYER

Artists under the personal management of Joachim H. Meyer are: Lydia Edwards, young American mezzo-soprano, who has appeared with the National Grand Opera Company and the Philadelphia LaScala Opera Company as well as in several radio recitals; Renée Jadwiga Treer, lyric soprano, who again sang the title role in Moniuszko's Halka with the Chicago Opera Company; Ella Flesch, dramatic soprano and former leading member of the Vienna State Opera; Frederick Destal, Russian bass-baritone who has sung with the Chicago Opera Company, the San Francisco Opera Company and at the Teatro Colon, Buenos Aires; and Gabriele Carelli, young lyric tenor who has made a large number of opera appearances in upstate New York, Pennsylvania and the Middle West.

In addition, Mr. Meyer has taken over the management of Carmen Reuben, mezzo-soprano, from Milton Bendiner, now in the Army. Miss Reuben will give her annual recital at the Barbizon-Plaza on Feb. 15 and is scheduled to appear in the American Artists' Series at the Brooklyn Academy of Music, early in April. Paul Emerich, pianist and only piano teacher of Erich Leinsdorf of the Metropolitan, also is under Mr. Meyer's management.

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